The year of 2015 started with our becoming members of the Creative Europe, while by the end of the year, with the purpose of supporting the cinema industry, Georgian government introduced a cash rebate system, we have been working on since 2009. I believe both of these initiatives will make a huge contribution to the development of our industry.

In 2016, movies of different genres will be released. It is notable that three feature films among those are directed by women.

Projects we are currently working on are very important. We have announced new types of competitions on script development, including comedy and children's movies, adaptation of Georgian prose of the 21st century, scripts dedicated to the 100th anniversary of Georgia's independence, and animation. Winners are given long- term workshops by European script doctors, so 2016 will be dedicated to the script development.

The young generation has become active in the field: we had premieres of six short films and a short film by Data Pirtskhalava "Father" was the winner of the main prize in this category at Locarno International Film Festival. Other films – "Ogasavara", "Father", "Exit", "Preparation", "The First Day" – are also participating at different festivals.

Masters of Georgian cinema are also making films side-by-side with the young generation. I have to mention a film by Rezo Esadze "Day as a Month" with its extraordinary narrative structure and visualaspect, which will take its noteworthy place in our film collection.

One of the most important goals this year will be to return Georgian cinema heritage from archives in Moscow and design a suitable storage facility for it.

All of these in unison create the past, present and future of Georgian cinema.

Nana Janelidze, Natia Kanteladze

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First I will tell the reader which Franco I am talking about in order not to make you worried that it is something to do with politics again. It is true that there is no lack of politics at the Berlinale, but I am referring to American actor James Franco, who was a visitor to Berlin over the whole festival (film stars usually come for a day or two) as he participated in three films. He was presented at the press conferences over and over again, which led to cheerful exclamations from the audience. I don't know about Georgia, but he seems to be very popular in Germany.

This year again, the Berlinale was visited by actors such as Charlotte Rampling, Juliette Binoche, Charlotte Gainsbourg, Nicole Kidman, Cate Blanchett, Christian Bale, Helen Mirren, Stellan Skarsgård, Helena Bonham Carter, Natalie Portman, Ian McKellen, Gabriel Byrne and Merab Ninidze (we should start to appreciate Georgian actors - only foreigners should not be doing this), who are all, in my opinion, more popular and differently interesting actors than James Franco. I should note here that today Georgian cinema, as well as everyone who knows Merab Ninidze, misses him in Georgia as a top- level professional actor.

Merab Ninidze played one of the leading roles in the film by Alexei German Jr "Under Electric Clouds", which won the Silver Bear for camera (Yevgeny Privin and Sergei Mikhalchuk). Darren Aronofsky, the jury chairman and a brilliant filmmaker in his own right, made a significant comment: "This is an original and unique film. Its artistic images are unforgettable. It has been awarded for its contribution to cinematography." Alexei German Jr himself believes that the film is about politics and at the same time it tells the story of the origins of the intelligentsia. Some of my colleagues described the film "Under Electric Clouds" as "a nostalgic visual poem of hope."

It just so happens that every year at the Berlinale there is revealed an issue or a topic which becomes a common idea for all the films presented at the festival. This year a large share of the films in the main competition program were dedicated to "strong women", who, starting from family and ending with the end of the world, take charge and solve problems. Greenland becomes a place for bravery for Juliette Binoche ("Nobody Wants the Night"); the wilderness of a desert is the location for Nicole Kidman in the film "Queen of the Desert"; the field of battle is home for Charlotte Rampling in the film "45 Years", Alba Rohrwacher demonstrates the spiritual strength of an

Albania woman in the film "Sworn Virgin", etc.

Other film stars mentioned above played the main roles in films by such world-renowned filmmakers as Werner Herzog, Terrence Malick, Wim Wenders, Peter Greenaway, Kenneth Branagh, and Isabel Coixet, among others. The works of these filmmakers were judged by the jury comprising chairman Darren Aronofsky, actors Audrey Tautou and Daniel Brühl, filmmaker Claudia Llosa, producer Martha De Laurentiis, filmmakers and screenwriters: Bong Joon-ho and Matthew Weiner.

Despite the jury's professionalism and competence, I would not agree with one of its decisions (and I know many of my colleagues share this view). By this, I mean awarding the film "Taxi" by Iranian filmmaker Jafar Panahi the film festival's main Golden Bear award. I think festivals should not award a film on the basis of the director's deeds and political position. I would like to remind you that Jafar Panahi is persona non grata in Iran. Because of his filming of anti-government demonstrations, he has been deprived of the right to either leave the country or carry out any professional work for the last two years. However, Jafar Panahi is a brave man who has made his third film "Taxi" with a non-professional camera and managed to get the film out of the country. The journalistic tool of "change of profession" has been used in "Taxi". The film director Jafar Panahi is now a taxi driver and the story develops inside his car. One year Jafar Panahi was even a member of the jury in absentia; a symbolic empty chair stood on the stage and we saw the film "Closed Curtain", which was made when the director was not allowed to leave his house. Therefore, the Berlinale organizers are honouring Jafar Panahi for his artistic work and social and political situation, and I think it would be more appropriate if the film "Taxi" was receiving an award on the basis of its cinematographic qualities, and instead received some other type of nomination rather than the main one. It should also be noted that a few years ago Jafar Panahi's excellent film "Offside" was awarded the Silver Bear on its own merits.

If the jury took into account the deeds of one filmmaker, then Terrence Malick, Peter Greenaway, and Werner Herzog also deserved prizes, while officially and objectively the Golden Bear was awarded to German maestro Wim Wenders for his great contribution to world cinema. Out of competition he presented his new film "Every Thing Will be Fine" (starring Charlotte Gainsbourg and James Franco).

In addition to Win Wenders and Werner Herzog, who are world-renowned film directors, this year, as in recent years, German cinema was represented by interesting films, such as "As we were Dreaming", an adaptation by Andreas Dresen, and Sebastian Schipper's "Victoria", which was awarded the Silver Bear for camera for its artistic achievements. The 2' 40'' film was made with one continuous shot and is very impressive with its graphics, tempo and rhythm.

Werner Herzog's retro-melodrama "Queen of the Desert" was shot in the Moroccan desert and is dedicated to the historical figure of Gertrude Bell, an English writer and researcher who became a bridge between European and Persian cultures. She taught Bedouins in the desert, wrote a book, and took photos. There is a photo of Gertrude Bell together with Winston Churchill on camels. Gertrude Bell is played by Nicole Kidman, with Damien Lewis, Robert Pattinson and James Franco in other roles.

Cinema lovers remember Luis Buñuel's legendary film "Diary of a Chambermaid", the 1963 film adaptation of the novel by Octave Mirbeau (starring Jeanne Moreau). French film director Benoit Jacquot has returned to the novel and directed a new adaptation with the same name, inviting the current French film star Léa Seydoux to play the main role. However, the film turned out to be a dreary remake of Luis Buñuel's masterpiece.

I should mention two more renowned film makers. The Englishman Peter Greenaway made a film about the Soviet film director Sergei Eisenstein with the title "Eisenstein in Guanajuato" and dedicated it to Eisenstein's trip to Mexico in 1931, where he was shooting the film "Que Viva Mexico", which he was not able to finish.

At the press conference Peter Greenaway said that he had been studying the artistic work of Sergei Eisenstein, the great master of film editing, since he was 17. Eisenstein became interested in this topic in Mexico because nobody limited his freedom there and his "true self" took the lead. Peter Greenaway's film-kitsch reveals the hidden facts of Sergei Eisenstein's life. Many participants at the festival speculated that this film by Peter Greenaway would not remain without attention and that the jury would give an award to the German actor Elmer Bäck (playing Eisenstein). I think the film deserved high marks from the jury for its visual expressiveness.

The grandmaster of American independent cinema Terrence Malick, who is known for his refusal to bow to Hollywood norms, is also famous for not attending film festivals. He did not come to the Berlin festival either. His new film "Knight of Cups" was presented by the actors playing the main characters, Christian Bale and Natalie Portman. Cate Blanchett also plays one of the roles in the film. The main character Ricky is very shaky like the earthquake and is alienated from everything and everyone. Here is a quote from an interview with Christian Bale: "I was told nothing about the film in advance. Before the filming I knew nothing. Only now can I say that I played a man who feels emptiness." The film revolves around a spiritual crisis with extraordinary expressiveness and extraordinary

sound track. Film critics who were annoyed that "Knight of Cups" was left without a prize claimed that "Terrence Malick is a follower of existentialism," which means that it is impossible to understand him. I have already mentioned some of the awards. As for the others: Silver Bear - the Grand Jury Prize was awarded to Chilean Pablo Larrain for his film "The Club", which has as its subject some controversial aspects of the Catholic Church.

Guatemalan filmmaker Jayro Bustamante was awarded the Silver Bear Alfred Bauer Prize for his film "Ixcanul Volcano", which reflects on the women of Maya Indian tribes and their problems. The Silver Bear for Best Screenplay was awarded to the documentary "The Pearl Button" directed by Patricio Guzman. The film is a hymn to the ocean, water and its secrets.

The jury awarded the Silver Bear for Best Director to two film directors: the Romanian Radu Jude for his film "Aferim!" – based on historical facts in the western Balkans, and Polish Małgorzata Szumowska for her film "Body", a tragicomedy about family conflicts, separation and reconciliation. The Silver Bears for best actor and best actress were awarded to Tom Courtney and Charlotte Rampling for their performance in the British film "45 years" (directed by Andrew Hay).

The organizers of the Berlinale have started a tradition – finishing the film festival with a film fairy tale. Last year it was "Beauty and the Beast". This year the British actor and film director Kenneth Branagh presented a new film version of "Cinderella". Cinderella (actress Lily James) was overshadowed by Cate Blanchett, whose performance as the stepmother was exceptional. She wore dazzling costumes with magnificent beauty. The film's second asset is the creator of the costumes, three-time Oscar winner Cindy Powell, who after working on the Cinderella costumes for two years has created a miracle. "Cinderella" was shown out of competition; at the first Berlinale in 1951, Walt Disney's animated film "Cinderella" was awarded the Golden Bear in the best musical film category.

In the 21st century, not only children need fairy tales but adults do too. The proof of this was a full cinema hall at the screening of "Cinderella". People dream in any country at any time and cinema has always been giving this opportunity and capability.

For its grand scale, the Berlinale must be among the top three of the world's film festivals. It is impossible to see all the movies, attend all the meetings, press conferences and seminars.

In one of the interviews during the festival, Peter Greenaway said: "this has always been the case, art should entertain and teach!" This is how we can assess many of the films shown at the Berlinale. A total of 400 works were presented in 14 sections. Altogether they created an interesting and impressive picture of cinema life across the globe. And this means that this year's 65th Berlin International Film Festival has fulfilled its mission.

Nana Tutberidze

87 years ago, the American Motion Picture Academy organized the first Oscars ceremony and any who could pay 50 dollars was allowed to enter the hall. Today everything has changed, and "ordinary mortals" can only follow the ceremony on TV. So this year we were among those 37 million people who watched the film stars on our own TV screens.

For 87 years, for people working in cinema the phrase "and the Oscar goes to" is associated with great excitement and anticipation, but these expectations often end in disappointment.

We can say that this year the Golden Globes was really a dress rehearsal for the 2015 Oscars and the awards were given without any great surprises and all the favorites won in all the main categories.

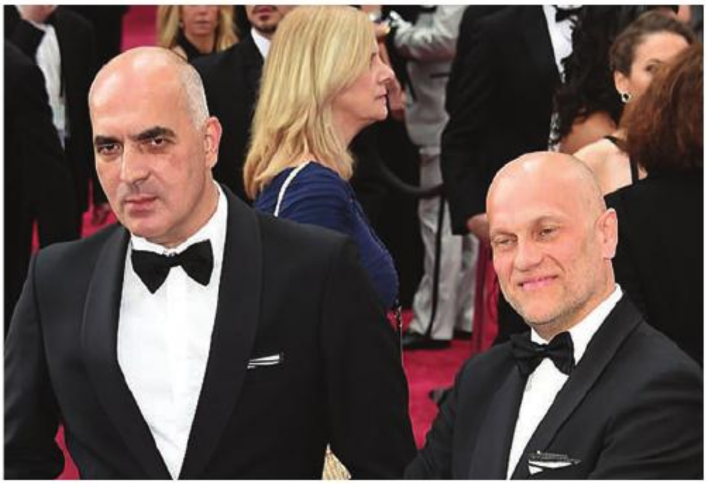
For a long time, the Oscars ceremony has been unimaginable without the red carpet and sometimes it creates the illusion of a school graduation banquet. Unlike other awards, stars make a special effort to prepare for walking on the carpet leading to the Dolby Theatre and there is one simple reason for this - if the winners are talked about the following day, those who win on the red carpet are talked about for much longer.

González Iñárritu's film "Birdman" was the main winner in 2015. However, for me the film "Boyhood" was irreplaceable. The Mexican director and his film won a total of four awards - Best Director, Best Screenplay, Best Camera, and Best Picture.

Linklater had been shooting the film of his dream "Boyhood" for 12 years. He began shooting the film when the actor Elman Coltrane's character was 6 years old and completed the film when the character reached adulthood. The film is about fatherhood and motherhood, and also about spoiled people - men who remain children into adulthood, while women take the responsibility of motherhood, and finally, about the time which we spend and waste.

As for "Birdman", it was mostly filmed in the St. James Theatre on Broadway. Michael Keaton and the other actors had to get used to Alejandro González Iñárritu's style of filming, as he made them record 15 pages of dialogue at one time. Filming lasted for 2 months, editing took 2 weeks, and the film ended up taking the award of Best Picture of the Year.

Eddie Redmayne, who had been awarded the Golden Globe, also won the Oscar for Best Actor. In her fourth



nomination, the jury finally made the right decision and Julianne Moore won the Oscar for Best Actress for the film "Still Alice". Her competitors were Rosamund Pike from the film "Gone Girl", Marion Cotillard from the film "Two Days, One Night" by the Dardenne brothers, Felicity Jones from "The Theory of Everything", and Reese Witherspoon from the movie "Wild".

Patricia Arquette, who also had no competitors after winning the Golden Globe, also won the Oscar for Best Supporting Actress for her role in Richard Linklater's "Boyhood". Her acceptance speech, which touched on equal rights and pay, won admiration from Meryl Steep. This footage has already become history. Here I will note that in the same category, and as the host Neil Patrick Harris point out – in accordance with Californian law, Meryl Streep received her record nineteenth Oscar nomination.

The undisputed favorite for the Oscar for Best Supporting Actor was J.K. Simmons from the movie "Whiplash". Simmons performed the role of a psychopathic jazz teacher. You might wonder how this crazy man could play such role, but do not be misled. Despite the fact that his victory was expected, one of the main rivals for the nomination was Mark Ruffalo in "Foxcatcher".

Zaza Urushadze's Georgian-Estonian project "Tangerines" ended up without an Oscar. There were two favourites among the nominees for best foreign language film – Andrei Zvyangintsev's "Leviathan" and Pawel Pawlikowski's "Ida". The golden statue went to Poland as "Ida" was the winner. The sad fact was that Dolan's "Mummy" and "Two days, One Night" by the Dardenne brothers did not even receive a nomination.

Alexandre Desplat won an Oscar for his soundtrack to the film "The Grand Budapest Hotel".

Wes Anderson's tragicomic story won three more awards: costume design, makeup and production design.

So ended the 87th Oscars ceremony. With Neil Patrick Harris nicely fulfilling his as duties as hot, the show itself was wonderful, as was the rest. Compared with last year, this year's Oscars had fewer viewers, but never mind how much time will pass and how much the world will change, this day will remain special for everyone everywhere, and the emotions expressed in the magic hall, with all kinds of facial expressions, will end up belonging to history.

Beka Maisuradze

"Four films a day, two hours of sleep, and five to a room" – This is the motto of journalists reporting on the Cannes Film Festival. Like others, we could also have some fun by going for a walk and getting dizzy from French wine but we are only 5500 journalists here and we have chosen to work. Well, until this year, only about 4,000 journalists visited the festival, but this year, at the 68th festival, 1500 more journalists arrived. This fact shows us many things. For example that people love cinema, magazines have readers, a crisis does not affect the festival, the Internet is no threat to the profession of journalism, and so on. However, compared to previous years, queues at the cinemas increased significantly. We saw up to 30 competition and non-competition films. When at we were waking up at 8am to go and stand in the queue at the entrance to the Théâtre Lumière, people who came to Cannes just to have fun were going to sleep.

Traditionally, the first film sessions begin at just 8.30 am at the Théâtre Lumière, which seats 2800 people.

This year, 19 films were selected in the main competition, of which four were French, which made the French proud. Almost all the main French papers emphasized this fact. Let's get down to brass tacks and say straightaway that the Coen brothers, who were chairmen of this year's festival jury, finally won the hearts of the French people and awarded the Grand Prix, the Golden Palm, to Jacques Audiard for his film "Dheepan". The biggest edition on the Azure coast wrote about Audiard: "Jacques is back. The Palm is under his belt."

In 2012, Audiard walked up the red carpet with Marion Cotillard this year he decided to appear without any Oscar-winning actors. The main role in Audiard's film, which tells the story of France from the perspective of an immigrant, was played by Sri Lankan actor Antonythasan Jesuthasan.

A young woman is looking for a little girl among the children left homeless and parentless. She claims one of the girls is her daughter in order to obtain a passport and escape from Sri Lanka together with an unknown man. The three strangers form a family in a few minutes, name themselves as Dheepan, Yalini, and Illayaal, and flee to France, far from the civil war. After many inquiries, Dheepan finds a job as a caretaker in the same building they live in.

The story begins here. The first part of the movie goes so fast, you can hardly notice anything; the second part, as usual with this director, is a bit of a mess – lots of agitation and blood. It is a political film highlighting such themes as: violence among the poor, the number of refugees, and integration problems, but in addition, it deals with clichéd topics such as: drug trafficking, broken lifts (in France the lifts don't work in almost any of the refugee camps), Arab gangs, marginalized ex-prisoner French people, but at the same time these clichés are current reality and always relevant topics.

"When I see my films, I think someone else made them," says Jacques Audiard.

I expected worse results from the jury, but to tell the truth, they did not disappoint me too greatly. However, my favorite film was awarded only one prize for the script and that is how they satisfied Michel Franco.

Compared to previous years, this year's program was much weaker, and so it was left to Franco's 'Chronic" to allow us to forget all the bad films we had wasted our time on.

A French woman›s voice announces: «Ladies and gentlemen, please take your seats, turn off cell phones. The sessions will begin in one minute.» The hall falls silent. Following tradition it is 8.30am.; Michel Franco›s film «Chronic».

David the nurse is looking after patients in the terminal phase of their illness. He enjoys his job, carries out his duties with precision and builds deep relationships with the patients. The dying patients open up to David in a way that they would never do with their family members. They confide in David their most intimate stories. David's personal life is a failure, he is awkward and unhappy, and so he does not change his job due to his depression. I think that the patients need David just as much as he himself needs his patients.

We know the actor Tim Roth, who plays the role of David, from Tarantino's "Pulp Fiction", Mike Leigh's "Meantime" and many other films. His performance in the

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role of the assistant is breathtaking. According to Michelle Franco, Tim Roth was preparing for this role for almost a year. He worked with real patients, studied how to take care of them, mentally understood the situation of the caregivers, and formed relationships with family members of dying patients. As we have seen in the film, David does much more for the patients than his profession requires. He breaks the framework, demolishes boundaries and gets closer to the patients than anyone one else before.

In the film "Chronic" Franco refuses to use music and tells the story with minimal dialogue and maximum emotion. The 2800 audience in the Lumiere were breathing with the same rhythm for 94 minutes.

I read Michel Franco's testimony about his grandmother, who they hired a carer for during the last phase of her life:

«Three years ago, my grandmother became paralyzed in half of her body and she became dependent on others. This plunged her into depression; she argued with us all the time and became estranged from everyone. The only person who was really close to her was her nursing woman, a stranger who very quickly reached a physical and emotional intimacy with her. In addition to her responsibilities, she often carried out insulting services for my grandmother. They would speak together in sign language, which we family members could not understand. We were jealous and envious of their relationship.

She died around three o'clock in the morning. And the only person who could clean up and deal with the dead body was the nursing woman. She felt exactly the same as we did. She was grieving exactly like we were, or we were grieving like her.

She visited us some time later. She told me stories which my grandmother never talked about with us; she introduced me to the woman who had raised me."

This is where Franco›s inspiration comes from.

Generally, one of the most interesting things that they have us journalists read are the testimony of directors who write about the inspiration for their films, where they start from and what they end up with – this is stunning.

In the section Another Perspective, the Thai director Weerasethakul presented the film «Cemetery of Splendor», which was inspired by his dreams. Just as in real life, the dream continues for 90 minutes. It was one of the most beautiful films in this year›s festival, with an amazing story and music. However, I was glancing at my watch a couple of times and even dozed a little, suffering the same lethargy as the soldiers in his film.

Again, this year›s program was weak. However, the 68th Cannes Film Festival was worth it for Franco's and Brizé's films alone. Stéphane Brizé's "The Law of the Market" (translated in English as «The Measure of a Man») tells the story of a middle-aged Frenchman who is looking for a job and has a wife and a 17-year-old son with a cerebral palsy – a socially deprived French family who have many other problems in addition to lack of money.

We saw 19 films and none of the main characters in the other films evoked so much sympathy for me, none of them was as familiar and real as the main hero of Brizé›s film. It was the only film that made you realize how much the author had thought it through, how subtle and careful he was with each piece of footage, how deeply aware he was of the problems in this layer of society. All the scenes are complete, the camera shoots the main character from the back just like the Dardenne brothers did with Marion Cotillard. This format allows the viewer to be complicit and involved.

There were a number of scenes that I particularly liked. In a manner of speaking, my favorite scenes derive from their own selves – inevitable situations for people living in France such as comments on competitors by candidates at interviews; the unjustified oppression of others in order to achieve self-promotion, or French bureaucracy. The main character tries to convince the female banker to allow him a loan of 2000 euros so that he can buy a small Renault car. The banker asks for a lot of papers and documents. Eventually, with a great deal of effort, he manages to collect together all the necessary papers. The shot fixes on the main character. The audience's hearts are beating along with his own heart. You are praying that this time there will be no document missing. You breathlessly wait for the banker's response, and hearing the words "everything is OK" makes you as happy as the most positive character in the film.

It was Vincent Lindon in Stéphane Brizé's film who was awarded the Palme d'Or for Best Actor. I think that the award belonged to Tim Roth for his performance in the role of David, but Lindon also deserved it.

The prize for Best Actress was divided in two. I think it would be more sensible if they had divided the award for Best Actor – instead of Rooney Mara and Emmanuelle Bercot sharing an award, it should have been Tim Roth and Vincent Lyndon sharing Best Actor.

Capitalism, poverty, employment relations, bureaucracy – this is a short list of the very human problems to which Brizé draws our attention for exactly 100 minutes, which is a very good length of time. This is one more film that will definitely make the viewer think about some very important problems of our reality.

Matteo Garrone, Nanni Moretti and Paolo Sorrentino also took part in the main competition of this year's festival. However, the Coen brothers caused grave offence to the Italians and won the hearts of the French.

And so the Cannes festival, one of the most important events in the cinema world, is finally over.

Now we start the countdown until next May.

Anano Bakuradze

This year, for the first time in history of Georgian cinema, fifteen Georgian films were presented, at the annual documentary film festival in the Swiss city of Nyon in the annual Focus program. One might say that on the one hand the show the images, direction and stylistic peculiarities of Georgian documentary cinema and, on the other hand, create an image of Georgian society and social-political reality.

The Georgian delegation consisted of Nana Janelidze, Director of the National Film Center, producer Anna Dziapshipa and director Archi Khetaguri following a personal invitation, as well as the directors and producers of the films and projects presented at the festival.

For the retrospective show, the organizers of the festival selected films made in the years 2005-2014 – Archil Khetaguri's "Akhmeteli 4", Davit Kandelaki's "America in One Room", George Mrevlishvili's "Reflection", Salome Jashi's "Bakhmaro" and "Speechless", Anna Tsimintia's "Library", Zurab Inashvili's "Let You Always Sing, Mother!", Dato Janelidze's "Maidan Navel of the World", Nino Orjonikidze and Vano Arsenishvili's "The Bridge", Tinatin Gurchiani's "The Machine which Makes Everything Disappear", Nino Chutkerashvili and Shalva Shengeli's "Sovereign" , Tamuna Jalaghania and Valerie Leon's "Life in Transit", Nana Janelidze's "Will there be a Theatre up there?!", Sophia Tabatadze's "Pirimze", and Nino Kirtadze's "The Pipeline Next Door". while Nino Gogua's film "Madona" participated in the festival contest.

The organizers also selected six projects from the projects presented by Georgian filmmakers: "Dudube, the Last Stop" by Shorena Tevzadze, producer-Nika Gogochuri; "Love Song. Pastorale" director Tinatin Gurchiani, producer Tamuna Gurchiani; "Tariela, Tariela" director Giorgi Mrevlishvili, producer Rusudan Pirveli; "The Dazzling Light of Sunset" directed by Salome Jashi, producers Gregor Streiber and Urte Fink; "Pioneers' Palace" directed by Anna Tsimintia, producers Esma Berikashvili, Bernardas Andriusis, and "The City of the Sun" director and producer Rati Oneli (Jebashvili), which the creators processed and refined during two days of work with mentors and then submitted to the jury for the competition.

As a result, Rati Oneli's "City of the Sun" won a "Special Mention", and Tina Gurchiani and Tamuna Gurchiani's

project "Love Song. Pastorale" won a prize of 10,000 Swiss francs and received funding for filming from several international TV channels, including the German-French Arte.

In parallel with the contests and screenings, the Nyon committee and their guests – editors, producers, and distributors from all of the world's major TV stations – were introduced to Georgian cinema. Nana Janelidze arranged a presentation on Georgian cinema and the National Film Center. Archil Khetaguri gave a talk about Georgian documentary cinema and the documentary film festival Cinedoc, which he founded. Anna Dziapshipa led discussions about cinema at the Focus Talk.

The Nyon festival coordinator Florian Pfingsttag wrote a letter to Nana Janelidze and the Film Center staff, in which he thanked them for an interesting and pleasant cooperation. He informed them that many of the professionals were impressed by the quality of the Georgian projects and that they had been captivated by the Georgian films in Nyon, as well as by the presentation of the Film Center and the introduction to Georgian documentary cinema.

Nana Janelidze, Director of the National Film Center, and Tinatin Gurchiani, director and winner of the project contest, talked to Film Print about the Nyon Festival, the retrospective of Georgian documentary cinema, working on projects, the contest, and the results of all of this.

What is the Nyon festival and how did Georgian documentary cinema get to be the "focus" of the festival?

Nana Janelidze: This is one of the most important festivals of documentary cinema, with the emphasis on creative films. And it is important to note that for Georgian documentary cinema it was not just a general presentation but the first ever retrospective.

To get to the festival, we prepared for the project for a year and half. Last year in Berlin we met Luciano Barizone, Director of the Nyon Film Festival, and that's when we started the negotiations. Two years ago, when the first Cinedoc took place, we organized a workshop at the festival with the slogan "Goodbye, Soviet Georgia". By the way, I had some hope that the filmmakers of my generation would be active – this is principally the lost generation, members of whom want to express their pain. However, I have to say that only one of the ten participants in the project belonged to my generation. The rest were young people and these young people are today bringing up projects which were conceived at that time.

In short, we are moving forward according to plan. The first Cinedoc was held two years ago and this has proved to be very good training. As I have told you, we met Luciano Barizone, who told them about us, and that is how we got to Nyon.

They requested a retrospective of films made since 2000. The list was drawn up by three film critics. We sent out the screenshots, and they searched for other films themselves. I offered to include films of different eras within the retrospective program, such as "Jum Shvante", "Buba", etc. but they refused. Eventually, fifteen films were selected.

Last year we also made a presentation at the Nyon Festival led by Giorgi Khabashvili. We invited documentary filmmakers and announced that in one year's time the focus in Nyon would be on Georgia. All the documentary filmmakers knew that this was in preparation.

Then Luciano Barizone attended the second Cinedoc and his assistant Jasmine Bachik** made the presentation. She met documentary filmmakers, told them about the festival and we reiterated one more time that we are continuing with our work. Then we made the announcement about accepting projects, which the applicants sent to Nyon themselves, where the organizers decided who to invite.

Who participated in the festival and what was the program like?

Nana Janelidze – Quite a large delegation attended. We organized travel grants for 12 participants – the directors and producers of the six selected films. They also asked us to have two additional participants: Anna Dziapshipa and Archil Khetaguri. Archil Khetaguri presented a brief history of Georgian documentary cinema and his CineDOC festival, while Anna Dziapshipa presented the platform of Sakdoc", and I made a presentation about Georgian cinema and the Film Center.

Then the pitching started. It was very interesting. Two foreign mentors worked for two days with each of the six projects. Together they processed and modified structure and form, working right through night, and even though I knew the projects very well, during the meetings with the committee (which comprised editors, producers, and distributors from world famous TV stations) I was fascinated by the refined and clear presentations of each group. All this received a great response and recognition.

After the pitching, they came up to me and congratulated me. The participants had 49 meetings and many of them had offers of co-production and post-production. It was all very productive, and it was very pleasing to see so many young and promising directors working together.

Soon after we returned, all six projects, if I am not mistaken, received funding through the contest of our Film Center. I think that this was one more step forward by Georgian cinema and I hope that we will have interesting films as a result.

The most important thing was that the jury awarded the prize of 10,000 Swiss francs to Tina Gurchiani's film and even though it was not planned, Rati Oneli was awarded

a "special mention". It was also declared that all the projects were very powerful; and equally importantly, they said that they had never had such a strong focus before.

At the end of the festival, the Film Centre had a reception by the banks of Lake Geneva with Georgian wine and Georgian delicacies.

What will the victory in Nyon add to your next film?

Tinatin Gurchiani: We have quite a big budget. We want to make a really high-quality film which will be released in cinemas and won't just be for festival screening and one-time TV broadcast. We are taking the money back to the project. Generally, all the money that we earn goes to the film. After the success of "The Machine Which will Make Everything Disappear", many well-known producers became interested in working with us, but we were hesitant in accepting offers for one reason: in order to maintain the rights to the film and to produce it with maximum independence. Therefore, we prefer to have funding from foundations and TV channels, which don't aim to take over copyright and the money really goes to the production rather than to co-producers, in order to avoid what happened with "Tangerines".

You know that apart from recognition as the best project, a representative from Arte headquarters offered to finance the film and search for partners.

When do you start filming?

We had some money (the Film Center financed the development of the project) and have traveled across Georgia. We have shot some material (which we showed in Nyon), but they won't be the characters in the film.

Now we are announcing casting all over the country in order to select the main characters. We have to come to agreement with our partners and calculate the costs. We have to go through the budget to see the estimated expenses, and when we have to start and finish filming. We aim to start it in the summer.

For me, the film's subject is not the only important thing. I'm also interested in the form and the working process. There are interesting challenges and hopefully they will be fruitful. More important is how I can ensure that this will be a real adventure.

Lela Ochiauri

BIAFF

The Batumi International Art-House Film Festival celebrated its tenth anniversary this year. The celebration was not particularly large-scale, with nothing too different from previous festivals except a visit by the world-famous film star Nastassja Kinski. As in previous years, everybody could meet and talk to the filmmakers they were interested in, either in the cinema, in the masterclasses, and even this time on the streets too.

According to tradition, the BIAFF prize for contributions in the development of film art was awarded to Maja Komorowska, Otar Ioseliani, Lana Ghoghoberidze, Arutyun Khachatryan, Nastassja Kinski, and Baadur Tsuladze.

Contestants' films were shown along with films by well-known directors. Screenings were held mainly in the Apollo cinema. Short films and documentaries were shown in the hall of Hotel Divani.

Despite the fact that I had long been waiting for it, after watching the trailer for Gaspar Noe's film "Love", I changed my mind about attending the screening of the film. I had the impression that I was too much of a puritan to share the Argentinian director's fantasies. Many people in the audience were not satisfied either. An hour and a half of erotic scenes in a two-hour movie turned out to be disturbing for them. It was only a very small part of the audience that thought they had seen a good film.

Kim Ki Duk's film "One on One" provokes thoughts about how effective it is to try to eliminate violence through violence. Nothing good will come from fighting to ennoble the world, if this is fed by the thirst for revenge. People who have been humiliated and insulted will become criminals and violators themselves. Their actions become the same as those of abusers. I should warn you that there are several extremely violent episodes in the film.

The Turkish film "Mustang" tells the story of freedom-loving young girls who are turned into prisoners in their homes in the name of family honour, and what the young people think and say. The girls try to resist, one of them only gains her freedom by committing suicide, while the youngest of them manages to break the chains and run away thanks to her indomitable nature. The film won the Jury Special Prize and the award for Best Female Artist was awarded collectively to the team of actors, quite deservedly.

"Mothers should not be dying" this is probably the main slogan from the Polish film "Chemotherapy". A female cancer patient discovers that she is pregnant and decides to go ahead with the birth. Together with her husband she declares war on the illness and starts to fight for her life. The great victory of this war (the birth of the baby) is followed by a defeat (the death of the woman). Over the two hours, we observe the change of these young people's attitude to illness and to each other. The film is based on a real story from the director's own life.

The Award for Best Director was given to Sarunas Bartas for his film "Peace to us in our Dreams." I did not agree with the jury's decision. It was a 90-minute film with overly drawn-out scenes, and arid dialogues and story. These issues were expertly examined and discussed in the films of the Swede Ingmar Bergman half a century ago, and he actually made the audience think, which cannot be said about the Lithuanian film director. By the end of the screening the cinema hall was almost empty.

At first glance, Bakur Bakuradze's film "Brother Dejan" has the same narrative rhythm. The difference was that the Georgian filmmaker offered real cinema. The film is based on a real story about a war criminal who was constantly running away from the law and changing his abode to evade justice for years. Once menacing, today this pitiful general had enough time to evaluate his past life. Tired of being chased, deep in his heart he probably has a hidden desire to surrender to his persecutor, and at least regain his peace. The Grand Prix was awarded to "Brother Dejan".

Other awards:

Best Actor Joachim Fjelstrup in the film "Itsi Bitsi", Ole Christian Madsen, Denmark/ Croatia/Sweden/Argentina 2014.

Best Documentary "Double Aliens", Ugis Olte, Latvia/Georgia 2015.

Special Jury Prize "Cartel Land", Matthew Heineman, USA/Mexico 2015.

Best Short Film "Chicken", Una Gunjak, Germany/ Croatia, 2014.

Special Jury Prize "Adam", Yulia Hanchar, Belarus 2014 and "Preparations", Giorgi Tsilosani, Georgia, 2015

The Alternative Wave 2015 program in the BIAFF Industrial Platform held meetings led by Lasha Khalvashi, Tina Kajrishvili, Gulin Ustun and Tobias Pausinger. The aim of the workshops was to help young cinematographers find new alternative sources of finance and share their experiences.

Lasha Khalvashi: The human mind adjusts to a certain environment and looks for a way out. We invited a variety of specialists for the young cinematographers. We need to explore and make known our projects and abilities, deepen this knowledge and information in order to make alternative forms of cinema. One of the ways of obtaining financing is crowd funding, where the audience takes part in financing the film. For instance, suppose I want to shoot a film about tourists in Batumi. I have an audience that is interested in this film. I make a web page to give people the chance to assist in the financing of the film, and give their opinions. In this way the audience becomes an assistant and co-creator of the film. These people assist filmmakers not only financially, but when they become the audience, they are interested in what they have spent their money on. Thus there is a dual interest for the filmmaker receiving funding and automatically gaining viewers.

There are alternative ways to do things. The French film director, screenwriter and composer Siegfried shoots non-budget films, alone, with his camera, and with or without violation of the rules. His films always frequently appear at the Cannes, Venice and Locarno festivals, which indicates the high artistic quality of his films. This demonstrates that if a person is keen on making a movie, they will just do it, even without a budget.

In the workshop we were presented with one of the interesting non-standard methods for script development mapping, which means creating a map for the script dramaturgy. Our expert Paul Tyler used Lego toys for this. With toys of various shapes and colours (the director had to choose, why and what for), the task was to create a dramatic representation of the script. This is a very important form because you can visualize the film dramaturgy, you see why it is, and why it is how it is.

Another possibility for obtaining funding was presented to the audience by Noshre Chkhaidze from the Creative Europe program, an EU project which assists filmmakers in obtaining funding.

Maja Komorovska, the famous Polish theater and film actress, was left without media attention. She has worked with famous directors such as Krzysztof Zanussi, Krzysztof Kieslowski, Andrzej Wajda, Istvan Szabo, and she was a member of Jerzy Grotowski's company of actors in the theatre. This woman can play both dramatic and comedic roles with the same expertise, which was something that we witnessed in her masterclass, which was definitely one of the most interesting things on the BIAFF program.

Armenian documentary filmmaker, director and writer Harutun Khachatarian's name only became known to me this year. In his masterclass the director underlined the responsibilities of documentary filmmakers. "Everything has an impact on my mind, on my outlook on the world, it is very important to be able to withstand all of this psychological pressure and remain a healthy person."

Film lovers waited for a long time before the start of legendary Nastassja Kinski's press conference. She entered the hall one hour late with a sad smile and gloomy voice. Her answers to the questions were a little nervous. The actor's anxiety and tension spread to the audience as well.

Nastassja Kinski thanked the festival organizers for the invitation and for the award:

- "I am pleased that I could meet the people who come here. I want to thank those who gave me this opportunity. This is the tenth year of the festival. Unfortunately, I think I offended the organizers. While there have been some misunderstandings, I am still grateful. This means an appreciation of my work."

Impressions of Batumi "I like the street art, it is very beautiful. You have a lot of colors, especially at night, it is like a dream. I met dolphins, swam with them, felt unbelievable emotions."

Films and roles that had a great impact "Each and every part matters every time. But I'd still pick out "Tess" and "Paris, Texas". The first time you do something, it is printed in your memory for ever and it determines your future." She said that she got lucky at the very beginning of her career, met a good team and the right people, which led to her illustrious career.

The advantages and disadvantages of popularity "popularity has more good sides than bad one. The main charm of it is the travelling, which is a great opportunity to meet new people, countries, cultures, religions. Popular people can also make important statements, and they will be heard and supported by a huge audience. The negative aspect is that you have to pay a certain fee, and sometimes this can be very time-consuming and tiring."

The theatre stage "I love the theatre, I want to act. I will continue doing it. If people do not give up, everything is possible."

The Batumi Art-Film Festival was held for the tenth time. Many interesting guests have visited the festival over the 10 years Jos Stelling, Krzysztof Zanussi, Abbas Kiarostami, Zbigniew Rybczyński, Nuri Bilge Ceylan, Béla Tarr, Nastassja Kinski, Otar Ioseliani, Mikhail Kobakhidze, Lana Ghoghoberidze and many others. There best examples of art-house films have been screened and this festival has already found its place in the cultural life of our country.

Inga Khalvashi

The Shota Rustaveli Theatre and Film Georgia State University.

Jaba Sikharulidze: "I joined this festival's organization committee in 2008. Over the years experience has taught me that student festivals have an absolutely different character. Here we are dealing with the process of learning and teaching, where we can appraise their creative freedom and experiments. The festival is an opportunity to learn about and evaluate different schools. Therefore, we try to be objective, to be unbiased in our selection as well as during the contest, and in order to increase and maintain the prestige of the festival we focus mostly on the quality of work. I think there were some positive developments in the more recent period of Georgian cinema, so it is necessary for the state to support it financially. "Great Cinematography" is being created here, so this is where the new Georgian cinema takes its first steps."

This year, following tradition, a number of interesting masterclasses and presentations were given at the Amirani Festival, which allowed students to become acquainted with a variety of different creative visions, and the particularities of different styles of working.

Dato Janelidze: "A selection of more than 300 student films from 52 countries were shown. Our festival is very important for the younger generation to show their different vision of the form, their experimental investigation, whether or not they see the world differently. This is what makes this festival exciting, interesting and different from other festivals. We tried to present a wide range of Georgian films in the program, so that the guests had the opportunity to become acquainted with the Georgian Film School and with different genres and type of work."

Various master classes were held under the aegis of the festival this year, but students were still mostly interested in the meeting with Peter Slansky, Head of the Technical Department of the Munich Highest School of Film. The meeting revealed a lot of things that were new to the audience and served as a guide into the latest film and TV technology.

The most significant event of this year's festival was the vist of the principal staff from CILECT (The International Association of Film and Television Schools). A conference was held in tandem with the festival, where the invited guests discussed important and topical issues connected with cinema. Here new relationship possibilities were conceived, and there was planning of next year's event, which is the anniversary year for the Amirani Festival (the Festival will be 10 years old), and for the Faculty of TV and Film (40 years since its founding) and for CILECT's affiliate organization GEECT, which was founded 20 years ago. In celebration of the anniversaries, next year Amirani will include a large-scale conference, which will be attended by a large representation from the European film schools. During the conference we will be introduced to the specifics of planning the learning process in the European film schools. At the moment, planning is underway for improvements in the Cinema and Television Faculty's technical base.

It would be good if the state was willing to contribute to this important event. It has been a long time since the international organizations were interested in the previously little-known Kazakh, Iranian, Azerbaijani and Armenian film schools. We believe that this type of large-scale conference will not only be significant in terms of film education, but there will also be generally discussion of current problems in film art, which is important not only for our university, but also for the government and our country in general.

Maia Levanidze

When the four-year siege of Sarajevo was over, the Sarajevo Film Festival was set up in 1995 in order to maintain the diversity of the city's history.

Today, two decades later, this festival is the most important film event in south-eastern Europe and stands out to the whole world with its special hospitality and "humanity". The winners in the different categories are awarded the Heart of Sarajevo as a prize. You can meet representatives from the European and international film industry among the numerous guests, and famous Hollywood stars are often seen here.

The festival is of particular importance for Georgia: regardless of the regional format, this festival has opened its door wide for Georgian cinema. Many Georgian films and projects have been submitted over the last four years, including "In Bloom" (three Sarajevo hearts: Grand Prize, leading roles), "Brides" (two Sarajevo hearts: jury prize and leading role), "Blind Dates" (not in competition) and "I am Beso" (world premiere).

Six films out of the ten in this year's competition program were directorial debuts. Along with the world premieres, there were plenty of films from this year's Cannes festival in the selection.

The Georgian films submitted in the short films program were David Pirtskhalava's "Father" (competition) and Mari Khatchvani "Dinola" (not in competition). Also, in the section Young Talent Platform, the directors Konstantine Kalandadze and Shorena Tevzadze were invited. The Cinelink Industry Section hosted several Georgian projects: Tina Kajrishvili's "Manji", Rezo Gigineishvili's "Hostages" and Ioseb Bliadze's "Otar's death." Toma Chagelishvili's film "New Berlin Wall" was awarded the IDFA prize in the Docu Rough Cut Boutique section.

Parallel to the festival there the Creative Europe event "European Film Forum", where invited experts and guests discussed such things as the challenges from the film rental and digital markets, and the importance of promoting co-productions. Among the invited experts was Tamar Tatishvili, Georgian Representative at Eurimage.

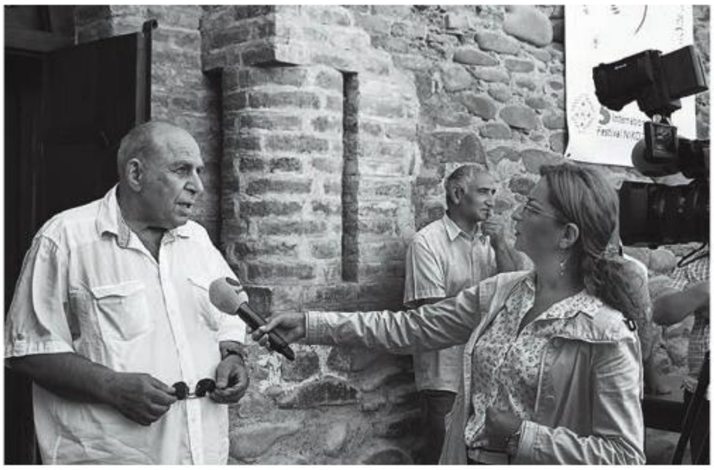
Special approval and the award for the best feature film was given to Deniz Gamze Ergüven's film "Mustang", which tells a story seen from the viewpoint of Lale and her four sisters living in a small seaside village in northern Turkey. When a member of the panel, producer Mike Downey, gave the awarded collectively to these five actresses for the best leading roles, the guests were reminded of "In Bloom's" success two years ago when the prize in the same nominations was given jointly to Lika Babluani and Mariam Bokeria.

At the closing ceremony Mike Downey read out the words of Ukrainian director Oleg Sentsov and with the support of the audience demanded his freedom in the name of the European Film Academy. In May 2014, he was arrested in Crimea and a Russian military court sentenced him to 20 years in prison. The trial caused an international protest which resulted in a petition demanding his release. It was signed by very many film organization and supporters, including Mike Leigh, Ken Loach, Agnieszka Holland, and Pedro Almodovar. The calls for his release were echoed by the Ukrainian and Russian Cinematographers' Unions and director Nikita Mikhalkov.

Noshre Chkhaidze

Benicio Del Toro
Honorary Heart of Sarajevo Award

SARAJEVO
FILM
FESTIVAL



"The Annecy International Animated Film Festival is proud to be the partner of Nikozi," says the Annecy Festival's artistic director Marcel Jean. As you know, the Nikozi International Animated Film Festival is being held for the fifth time this year in the village of Nikozi in the region of Inner Kartli region. The idea for the festival belongs to Metropolitan Bishop Isaia of Nikozi and Tskhinvali, who is an animated film director by profession. Alongside the festival, an animation film school was founded in the village of Nikozi, where children study various fields of art.

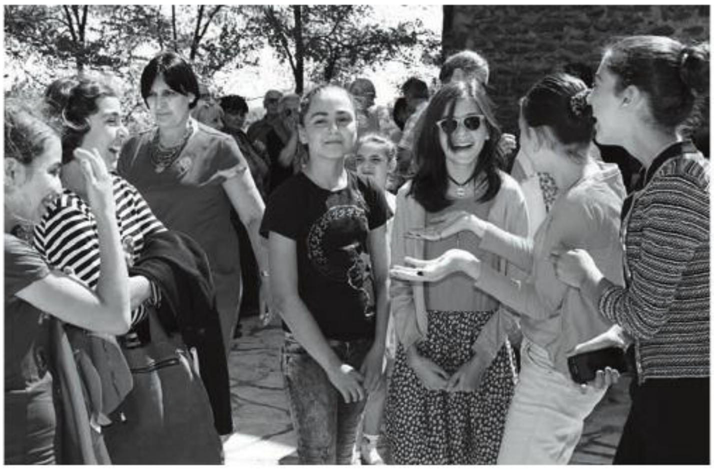
By tradition,the festival attendees are able to travel for free on the bus from Tbilisi to Nikozi. A lot of interesting guests visited this year's festival well-known animators and representatives of famous animation schools. Winning projects from various world animation festivals were shown, some of which were presented by their creators themselves. These were producer Olivier Catherin (France), Annecy Animation Film Festival selector Sébastien Sperer, Doc Leipzig Festival selector Nadia Rademacher, Dresden Festival director Katrin Küchler, directors: Alexey Demin (Russia), Sergei Seryogin (Russia), Florent Emilio Siri (France), Pierre Ebert (Canada), French animation studio executive producer Julie Roy and others. Workshops in script developing, modern choreography and animation were held at the festival.

The friends of the Nikozi International Animated Film Festival are the Annecy, Dresden, Varna and Suzdal festivals. The festival is supported by the Ministry of Culture and Monument Protection of Georgia and the Georgian National Film Center, as well as the German Foreign Ministry's Department of Culture, the Annecy, Suzdal, Leipzig, and Dresden animation film festivals, and the European Film Academy.

Julie Roy, Canada's National Film Center, French animation studio producer:

"I would like to point out that attending this festival was a big surprise for me. I've never had an experience like this before. This is more than a festival of animated films. I have found a culture that is new to me and now I want to learn more about Georgia, your art and culture. I would like to come here again next year. I would like to come not only to present my films as a producer, but also to come and see newand interesting films. For me it is important to experience it all again. I want to tell you that I travel a lot as a producer, and still this environment is something new to me, I have never been to a similar festival before.

Unfortunately, I don't know Georgian animation, never seen anything before. That is why I can not say much about it. I know that in April an animated project development workshop was held, which resulted in a visit by Georgian artist Ana Chubinidze to France, where she presented her project. It was a very good experience. I think if this sort of thing happens more often, it will be the foun-



dation for the creation of a professional group and studio in Georgia. If it is a successful project, it will motivate other animators and other representatives of the industry to create new movies. It is important that representatives of animation know each other. Animation art is not just a subject for teaching, it is the art of relationships. A lot of traveling is necessary and also meeting with experimental film makers. Producers, scriptwriters, directors, and animators will all come next year again and you should come too. Relationships, that's what the priority is for me.

Animation is an expensive field. I would like you to have your own program in ten years' time. There are a lot of really talented people here."

Marc Mayer, screenwriter:

"I am so glad that I came here. At first I had no idea where I was coming, and then I found myself in this wonderful village, in this festival. This was a kind of echo of my childhood, and it is very specific festival. It is good that the children are involved in the process and this is a great experience for them.

As for the workshop on animated film script development, it is quite difficult, it is always hard and challenging to work with scripts. As for the Georgian projects presented at the festival, all were interesting in their own ways, but three days are not enough for this workshop script development takes time."

Alexey Demin, director:

"This is my first time in Georgia, and the first time at this festival. This is a different festival. First of all, the place is beautiful and the stars of animations are gathered here this is an incredible idea and should be developed. Anyone who came here once will definitely be back.

Unfortunately, I do not know modern Georgian animation. Georgian animations are never presented at our festivals. I want to point out that we went through almost the same thing ourselves having a period when the state was funding things and then finding ourselves faced up against a real problem. We moved to people's houses. Anyone who loved animation continued with their bare hands. It is an art that cannot be stopped. Unfortunately, today we are losing artists due to the lack of funding, they go somewhere else, they go into commercial cinema. It is important that government supports the development of animation art, this is one of the best means of self-expression. I would like animation to be a reflection of the soul, there should be children's films, it's the most sincere and the most difficult, and it should be in the hands of professionals. I believe that everything is going to come right gradually. I would like to wish you all the best, and hope that there will be more people representing this field. Animation is a sort of cohesive force that unites us all.

Ketevan Janelidze

Quality and diversity these are the principles of the Locarno Film Festival. Locarno is a celebration of film, with the traditional red carpet, lots of dazzling stars and interesting evenings; with glamorously dressed guests assembled on the Piazza Grande, preparing for the open-air film screenings, and with many familiar autographs recorded on the "wall of fame".

This year's festival was packed with films from Georgian cinema. The audience was especially waiting for Otar Ioseliani, who has been given the nickname of Il Grande Ioseliani by the Swiss. His new Georgian-French film "Winter Song" (Chant d'hiver), where the director discusses modernity with his usual irony, premiered in the open hall of the Auditorium FEVI filled with an audience of 2000 and the applause of film aficionados.

In the competition for international full-length films was "Brother Dejan", a Russian-Serbian co-production by Georgian director Bakur Bakuradze, who now works in Russia,

Also, and perhaps most importantly, the 68th Locarno Film Festival heard another Georgian surname, this time as a winner. Data Pirtskhalava's film "Father" won the Golden Leopard main prize in the international contest Pardi di domani ("Tomorrow's Leopards") in the short film section. As the jury members said in private conversation, this decision was taken unanimously. "Father" was a winning project in the competition announced by the National Film Center, which was shot with financial support from TBC bank. This was the Film Center's initiative and the first occasion when film production was financed not only with a state subsidy, but also with the involvement of private business. Locarno is also known as a festival of discoveries, and hopefully for the young director Data Pirtskhalava this will be the start of successful and creative career.

Tea Gabidzashvili

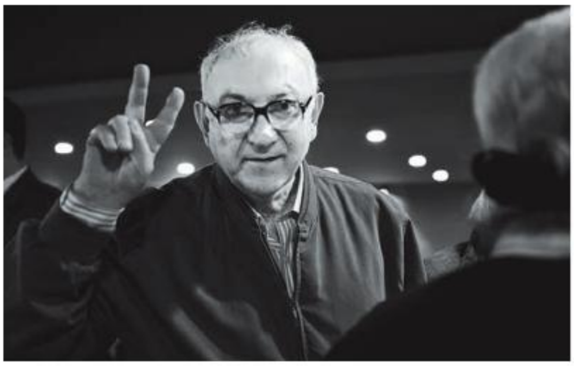
At a time when the Prometheus International Film Festival was being held, an advertisement for the Georgian company Saga (I deliberately name the company) spread on social media, which led to a lot of mixed reactions. The hastily made video turned out to be a classic example of violence against children and women, the most vulnerable groups in our society. The President has declared 2015 as the Year for Women, and the Tbilisi International Film Festival which opened on 30th November and closed on 5th December, also focused on this problem.

For one week, viewers had the opportunity to see the most important films from all over the world made during the last two years. Senem Tüzen's "Motherland" was the winner of the Golden Prometheus. This is a film by a Turkish director about a Turkish female writer… We apologies for the repetition, but we will have to mention the word "woman" many times, and we will deliberately not replace it with any pronoun.

In parallel to the women who have been killed and abused in recent years, the films presented in the Georgian panorama of the festival showed this and other problems of a social-cultural nature as much as possible.

Nino Gogua's documentary film "Madona" revolves around the only woman driver on municipal transport. The director shows us a close-up of the person who breaks the barriers. Madona is not a weak personality by nature, and she loves her job. At first glance, there is nothing particularly problematic in her life. She is helped by her colleagues when the bus breaks down; they talking to her openly and jokingly, and it seems as though everything is fine. Nevertheless, during the whole film we feel that not everything is fine. In the final scenes, everything becomes clear. "You are not a woman!" one of her colleagues tells her, and in this way this man restores the androcentric balance of the world, where everything is assigned to its own place and this assignment is determined by gender or any other pre-defined rules.

Zurab Inashvili's documentary "Speak Out!" is exactly about such men. Within one hour we hear some very hard stories about abused women. But this is not important.



The director's main achievement is to give a couple of people the opportunity to speak out that makes it clear that women represent the "weaker sex", not out of their own will but due to open threats of violence from men. In the film we also saw women misogynists who perhaps justify sexism more from an instinct of self-survival rather than the commonly-held opinion that their thinking is simply patriarchal because they belong to a patriarchal society. The questions raised in the film can become a very good base for broader discussions. The important thing is to continue to talk about these problems, and most importantly to do so with a wider audience.

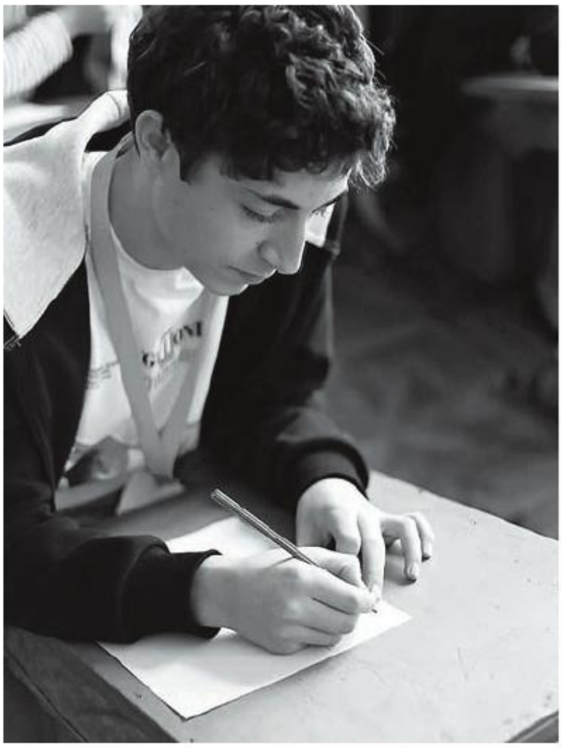
The films presented in the Georgian panorama also pointed to a second line, focusing on marginalized groups of different types both ethnic and cultural. One of the works worth mention was Uģis Olte's "Double Aliens", a Georgian-Latvian film production. The filmmakers are travelling in the Samtskhe-Javakheti region. They are somewhere where time seems to be frozen in the past. You repeatedly hear conversations about ancestors, the 19th century and history. You may have the impression that this is determined by the very special and beautiful landscape, and also by the harsh climate. However, this is actually the only defensive weapon that the region's ethnically Armenian population have against the discourse that the dominant culture uses to try to maintain the hierarchy. The local people and place are alienated from the rest of Georgia. And Georgians are also alienated from the local Armenians.

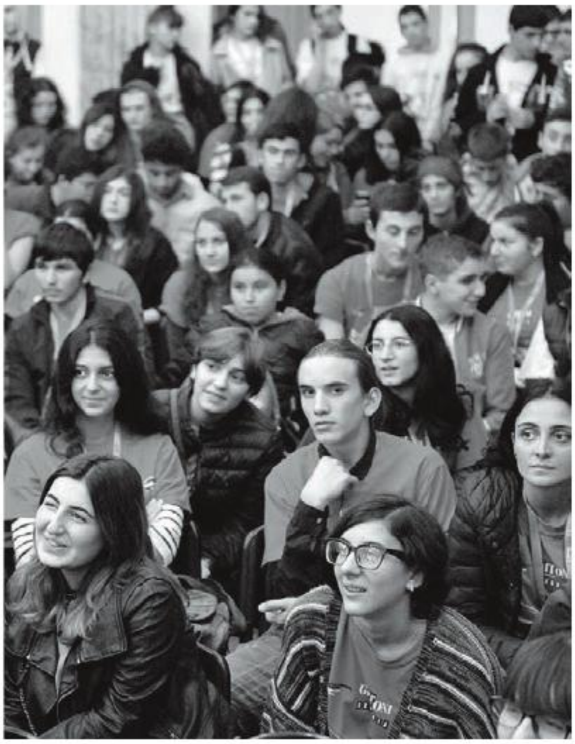
It is believed that integration of the region will be carried out by Georgian language teachers in schools, as discussed in Giorgi Tskhvediani's film "Niko's Way". At the end of the film, the main character Niko leaves one of the village schools and goes to Gori municipality, the so-called cross-border area, where he is going to settle in his parents old house together with his pregnant wife. It turns out that Georgians have a tendency not only for ethnic alienation but also spatial alienation, because they prefer to live closer to the threat of war rather than in a wonderful landscape next to the hospitable Armenians.

The film "When the Earth Seems to be Light" by Salome Machaidze, Yamuna Karumidze, and David Meskhi is about moving in space, more precisely about moving on a skateboard. Apart from the above mentioned topics, subcultures are less reflected in Georgian cinema. The film is about young "skaters", who have long hair, wear strange clothes and earrings everything that irritates an ordinary, heterosexual, Orthodox Georgian who is framed within a box of norms.

Some of the films presented in the Georgian Panorama were able to reflect an environment, problems and challenges, raise questions and provoke dialogue. Most importantly, the camera lenses captured marginal people and the only thing to say is to wish that nobody will be able to reject these group from now on.

Giorgi Razmadze





In the southern Italian city of Giffoni Vale Piana in 1971, Claudio Gubitosi's initiative turned into the world's biggest children's festival. In the 1980s, Francois Truffaut said that the Giffoni Festival as the most important festival of all. The Giffoni Experience unites 35,000 participants from 54 countries. Our country became involved in the Giffoni marathon in 2013. The Georgian National Film Center initiated One-Day Giffoni, which was held in 2014, and 250 young people took part in it. On 16th-19th May 2015 the Youth Palace hosted 500 children. Along with Georgians, who mostly came from the regions, the festival was attended by Italian, Croatian, Armenian and Azeri children.

The jury members analyzed and evaluated the contesting films in the 13+ and 16+ categories for four days. In addition to foreign films, Nana Ekvtimishvili's and Simon Gross's film "In Bloom" was shown, along with the new Georgian short films: "Father", "Dinosaur", "Dinola", and "Happy Meal". After the screening a Q/A session with the films' authors and actors was held.

The festival program was diverse and interesting: the workshops in scriptwriting, animation, computer games, photography, TV reporting, framing, film posters and even one by Sukhishvilis, were the beginning of new discoveries for the children. There was memorable and emotional meeting of the Giffoni jury members with the festival's special guests and speakers: Zaza Urushadze, George Ovashvilil, Misha Mdinaradze, Levan Berdzenishvili, Zaza Abashidze, Zurab Kiknadze and Rati Amaglobeli.

The festival was closed by Nana Janelidze's film "Is there a theatre?" At the end of the screening, the 500 jury members of the Giffoni Georgia met actor Kakhi Kavsadze.

for the Festival's organizers it was heartfelt emotions of the children that were the most important evaluation. They expressed their impressions through social networks. One of them was: "Four special, unforgettable, energetic, funny, happy, unmatched days, where the possibilities are limitless. Here you have the perfect opportunity to make another big and important step towards the world, which only takes place behind the frames, in the world that we future cinematographers love. What is Giffoni for me? A second which gave me an incomparable emotion during those 4 days, a second which I'll remember 60 times per minute from now on!" Tako Loladze (Tbilisi)

The Giffoni Film Festival is a unique place where children have the chance to step out into a new world. All the guests went out to meet them, answered their questions and shared their professional experience. The masterclasses and workshops help children to discover their own cinema. We hope that the boundless emotion and the teenagers' non-stop tempo, which accompanied the festival like a pulse, will continue in the future.

Neno Kavtaradze

CinéDOC is the first international documentary film festival in the South Caucasus. The winning film at CinéDOC-Tbilisi 2015 was Miro Remo's "The Return". The winner of Focus Caucasus was Ugis Olte's "Double Aliens". One of the panel members in this section was Georgian documentarist Nino Orjonikidze, whose film „English Teacher" was the first winner at CinéDOC.

The CinéDOC Documentary Film Festival was held for the third time. How important is the existence of this festival for Georgian documentarists?

It is very important for several reasons: First, of course, it is an opportunity to see good documentary films on the big screen and meet and have discussions with their directors. Second, it is an opportunity to get to know the international industry representatives who share your common interest of documentary films. Third, it is possibly an opportunity to see your work and the stories you want to tell in a more global context.

And one more thing and probably the most important is that there people have some very stereotypical ideas about documentary films. In the best-case scenario, what comes to mind for people in Georgia when you mention documentaries are historical-ethnographical sketches, extensive television coverage, or promotional corporate videos. So this kind of festival is a good way to give these ideas a shake up and get people to understand how diverse and creative a documentary film can be.

What new things were proposed this year by the festival?

For me personally, it was very important that the Documentary Film Project Presentation and Contest (pitching) was added to the festival's industrial event. In the past Pitch Doc was held within the Tbilisi film festival, now it was conducted by the company SakDoc within the framework of CinéDOC. I myself participated in it with our project "Platform" and won the Film Center's prize. Besides winning, this is an important opportunity to meet representatives from international industry, to get know the new documentary movie makers, as well as the films under development and the current trends.

This year's festival was interesting on account of its focus on female directors, with masterclasses being held by Debra Zimmerman and Martichka Bozhilova. The former is a significant figure in the non-fiction cinema industry in America and the latter is a representative of one of the most interesting production companies and a producer of dozens of important projects.

How would you evaluate the overall quality, style and themes of the works that were presented?

The films were very different in terms of their themes and forms: the world seen through the eyes of a young hero obsessed with his passion for quantum physics, a story told from the perspective of a building, a trip constructed out of visual impressions, a child's view on the problem of borders, etc. One thing is clear the most exciting thing is the prospect, the lens through which you tell the story and not just a topic or issue which you cover. Of course, the main characters and the story are very important, but how you tell the story, what methods, what approach, what cinematic vision you use, how you translate all these into the language of film, all this is crucial and the winning films were evaluated on the basis of these criteria. An exciting blend of form and content is what creates a good film. There were films with interesting characters and stories but with television aesthetics. These seem less interesting to me.

You were the winner of the first CinéDOC. How do you think this festival can be beneficial for emerging directors?

After winning the CinéDOC prize the film traveled outside Georgia on behalf of the festival, which resulted in an increase in its audience. It is still being shown in the frameworks of different film forums and events to this very day. So CinéDOC is a good platform to gain not only a local, but also an international audience.

Also, the festival is an opportunity not only to see important modern documentary films, but also to meet and get to know representatives from the industry. This year the festival had a lot of interesting guests for example, Debra Zimmerman, Audrius Stonis, Martichka Bozhilova and other representatives of the Munich Documentary Festival, IDFA, and Cinéma du Réel

In recent years, art-house documentary films have become especially developed in Georgia. In your opinion, what has led to this?

The reasons behind the development of documentary film have been new platforms, the availability of equipment, and access to the international industry world. Also, the Film Center has been funding and focusing on documentary films in recent years. Of course it is a fact that Georgia reality is the biggest inspiration… every corner, every person here can be turned into a film if the person behind the camera has an interesting vision, observational skills, empathy, courage and patience.

Giorgi Razmadze

The international success of Georgian cinema, even from the very beginning from the level of projects has become a common issue of discussion. Festivals, film forums, screenings in cinemas, and the funds granted to scripts indicate that the crisis is being overcome and also show prospects of a better prognosis. Accordingly, there is an increasing interest in Georgian film products, which is further reinforced by Georgian cinema days, thematic weeks, etc., in various different countries

The 4th Georgian Film Festival "Life in Film" (with the general name of "Discover Georgian Cinema") was held on 1st- 7th October, 2015, in the Regent Street Cinema in London's West End. The Regent Street Cinema is one of the most influential centers for film in London. There is a 180-seat cinema hall, where the Brothers Lumière's first screening took place at the end of the 19th century. The festival was opened by Zaza Urushadze's film "Tangerines". Over in London's East End, in the café of the Rich Mix Cinema, an evening was arranged that included a screening of the Georgian silent film masterpiece "Nail in the Boot" (1931) by Mikheil Kalatozishvili, which was accompanied by a live performance by Georgian musicians.

The founders and organizers of what I would call a cultural event and a significantly important festival for Georgian culture and for the country in general were Jason Osborn, Keti Japaridze and Nino Japaridze.

This year British audiences were introduced to the best features, documentaries and short films from the latest modern Georgian cinema, and also to gems from the national film classics and to restored old masterpieces for the fourth time. A number of world and British premieres were held too.

The festival program included Nana Mchedlidze's film "First Swallow", Otar Iosseliani's new film "Winter Song" (in fact, this was the premiere) and several sections from the film "Brigands. Chapter VII" which was filmed in 1996, and the film "President" by the Iranian filmmaker Mohsen Makhmalbaf, which was shot in Georgia with Mikheil Gomiashvili in the leading role. A discussion with these people and about their works was led by British critic and film historian Derek Malcolm.

There was a screening of Levan Tutberidze's film "Far Away", which was followed by a very interesting discussion with the participation of Aka Morchiladze, Gia Bazghadze (film producer), and Crystal Bennett (the English actress who plays a leading role in the film).

The British were introduced to the works of a new generation of directors - George Ovashvili's "Corn Island", Nana Ekvtimishvili and Simon Gross's film "In Bloom", Levan Koghuashvili's "Blind Dates", Tina Kajrishvili's "Brides", Salome Aleksi's (Nutsa Aleksi-Meskhishvili) "Line of Credit" and to the works of some newcomers to film – Lasha Tskvitinidze's "I am Beso", Tato Kotetishvili's "Ogasavara", Dea Kulumbegashvili's "Invisible Spaces", Uta Beria's "Ferris Wheel" and Tornike Bziava's "Nest".

Documentary films presented included Nino Kirtadze's "Do not Breathe!", Zura Inashvili's "The Other City" and Stefan Tolz's film "Full Speed Westward".

From the Documentary Film Archive, three short pictures ("Culture films") created in the 1930s were shown: "As you Sow, so shall you Reap", "Ten Minutes in the Morning" and "Hygiene of a Collective Farmer" (1934).

In addition to the screenings, discussions with an international panel were held on the topic Georgian Literature in Cinema with participation from writers Aka Morchiladze and Donald Rayfield, curator Nanuka Chichua and American poet Lyn Coffin. Lyn Coffin has recently translated "A knight in the Panther's Skin", and famous British actress Diana Quick recited passages from it.

The Georgian Film Festival was held in Britain through the financial support and promotion of the Ministry of Culture and Monument Protection of Georgia, as well as with the support of the Georgian National Film Center, the Tbilisi International Film Festival, the Frontline Club, the Georgian Embassy in Great Britain, the British-Georgian Chamber of Commerce, the British-Georgian Society, the British Council and Tbilvino.

Nino Anjaparidze (Deputy Chair of the Creative Union of Filmmakers, one of the festival's co-founders and organizers):

"The festival already has a history of ten years and it is the most important Georgian cultural phenomenon in Britain. Georgian cinema is the medium that will help British audiences find out about the unique Georgian culture and landscape, while foreign directors and producers will be keen to shoot films in Georgia and plan new co-productions. The perfect example of this is the famous Iranian film director Mohsen Makhmalbaf's feature film "The President" (2014), which was made in Georgia with

a Georgian cast and crew and the idea for which was born at the London festival. In future similar festivals and film forums will also be an important platform for the creation of new co-productions, which is very important for the development of Georgian film industry.

Over the years festival guests have included Otar Ioseliani, Eldar Shengelaia, Lana Gogoberidze, Mikheil Kobakhidze, Kakhi Kavsadze, Dito Tsintsadze, Nino Kirtadze, Nana Janelidze, Merab Ninidze, as well as the new generation of Georgian film directors Zaza Urushadze, Giorgi Ovashvili, Levan Koghuashvili, Tina Gurchiani, Rusudan Chkonia and others.

It is a unique opportunity for us to present our country's culture gracefully and promote its proper popularization. This is especially important today when the recent success and recognition at the major international festivals has stirred up interest in the phenomenon of Georgian cinema. Clear evidence of this is the Academy Award nomination for the film "Tangerines" by Zaza Urushadze."

Kaleem Aftab published an article about the Georgian Film Festival in the Independent newspaper with the title "Georgian cinema: The former Soviet Bloc nation is now a movie-making hot spot" and writes: "In the past two years the country can boast having produced several award-winning films and has replaced Romania as the former Soviet Bloc country where the most exciting films in the world are currently being made.

The best of these films have been on show at the fourth edition of the London Georgian Film Festival. The festival has returned after two years, at a new location, the delightful Regent Street Cinema, and with renewed zest... the festival this year offers an exceptional program. That's partly because the programmers have made the smart decision not to worry if a film has been put out for general release in the United Kingdom before, but have just concentrated on showing the best films that have been made since the third edition took place in 2013."

The author describes and analyzes the full-length and short fiction and documentary films included in the program and notes that: "It took two decades after the formation of the independent state for Georgian cinema to find its voice again."

Tato Melikishvili

When the "first appearance" of "When the Earth Seems to be Light" was awarded the main prize at IDFA and successfully began its festival life.

The Amsterdam IDFA International Documentary Film Festival takes places annually in November and is one of the main platforms for modern documentary filmmakers. The industry part of the festival gives filmmakers an opportunity for annual meetings, negotiations and sales.

IDFA's main competition program, as a rule, focuses on world's premieres. One such competition program is First Appearance. Filmmaker's first or second full-length films can take part in the competition. The film "When the Earth Seems to be Light" by Salome Machaidze, Tamuna Karumidze, and David Meskhi was presented in this official program. This documentary film is a Georgian-German production and a joint project of the GOSLAB Arts Association's production company Zazarfilm (producer Zaza Rusadze) and German co-producer Jörg Langkau. The project was implemented with the financial support of the Georgian National Film Center and the program for the support of film production in the Achara region.

"When the Earth Seems to be Light" is a poetic documentary about young people a story of boys, skaters, artists and musicians in post-Soviet Georgia, where a person can be suppressed by the church and political authorities at any time.

The selection and world premiere of this film in the competition program First Appearance at the Amsterdam International Documentary Festival was a successful start of its festival life. Five screenings were held during the festival. Every time the halls were full and it felt that the audience understood the ideas of Salome Machaidze, Yamuna Karumidze and David Meskhi very well.

The film closely follows the dreams of teenagers. The directors' main task was to describe their internal state and communicate them through cinematic methods. As well as the story of the young people, there was also articulated a social-critical image of contemporary Georgia. However, instead of a detailed political analysis of the existing situation, the filmmakers chose to tell about the film heroes striving for their non-existing freedom.

Due to its cinematographic and visual resolution, the jury awarded it the main prize in the competition program First Appearance. Thanks to this prize, "When the Earth Seems to be Light" drew the attention of festivals and distribution networks, which is a prerequisite for introducing the film to a broader audience. World sales of the film are already made by the British company "Taskovski Films".

After the world premiere in Amsterdam in December, "When the Earth Seems to be Light" was shown in the Georgian Panorama program at the Tbilisi International Festival. In addition to numerous other festival appearances, a German TV premiere of the film is planned by the German National Broadcaster 3. Sat in 2016.

Zaza Rusadze

On 13th-29th November, Estonia hosted the most prestigious 19th International Film Festival, which this year was awarded A class (superior) status. Tallinn's Dark Night is one of the largest film events in Northern Europe and is listed among the world's leading 50 Film Festivals. On this occasion the special guest was Georgia. (N.S.)

A "black" carpet was rolled out on the opening night on the 13th of November. The festival was opened by Kote Mikaberidze's silent film "My Grandmother" (1929). Estonia celebrates the Year of Music this year, so the opening ceremony was accompanied by music from the National Symphony Orchestra led by Nikoloz Rachveli, who received enthusiastic applause from the audience at the Norden Concert Hall. A special award for lifetime achievement was given to the Estonian composers Avro March and Velio Tormis, who have been creating music for many years.

The opening night was attended by Mikheil Giorgadze, Minister of Culture and Monument Protection of Georgia, who said: "Today you will see films that were banned by the Soviet regime for years. One of the masterpieces of the silent cinema "My Grandmother" has the honor of opening this year's Tallinn Black Night at the 19th International Film Festival ".

Mikheil Giorgadze also spoke about the production difficulties and the culture of Estonia and Georgia as a powerful weapon: "The fact that Georgian films are presented in the prestigious Estonian film festival leaves me with very moved, as our countries have a special relationship with each other and they are connected by history... I often say, that culture is the language in which it becomes possible to have a dialogue between civilized and developed communities. The Georgian-Estonian film "Tangerines" is a brilliant example of intercultural co-operation and this is just the beginning. "

At the opening ceremony, the Georgian Ambassador in Estonia Tea Akhvlediani also gave a speech. This was followed by a special reception, hosted by the Ministry of Culture and Monument Protection of Georgia.

In the various frameworks of the Festival, 18 films from 21 countries were presented, of which three were international and five European. Vano Burduli's film "Year of the Frozen Fountains" was premiered at the Tallinn International Film Festival. The film was included in the main competition program of the festival.

Festival director Tina Locke: "I'm excited about the diversity of the films and countries presented at the festival, as well as the participating filmmakers, who are in various stages of their career. As a result, we have a mix of different narrative methods, which come from different cultures. Directors are competitors, but at the same time they have a lot of common values and things to say."

The Georgian film retrospective was opened by the work "Winter Song" by the director Otar Iosseliani. Thirteen Georgian films were shown within the frameworks of festival.

The National Film Center and the Georgian Embassy in the Estonian Republic have already been actively cooperating with the Tallinn International Film Festival for many years.

Nino Shervashidze

PRODUC-
TION
OUTLOOK

Recently Georgian audiences were introduced to Lasha Tskvitinidze's debut film "I am Beso". Reviews were written about it, and critical feedback made. The film received several awards. People's impressions of the film are radically different from each other: some people call the film a new masterpiece, while others think that it is unfinished. Some people cannot forget the best motives from the film and refer to it as the best mirror of reality, while others criticize it for being blurred. But the fact is that I have never previously seen young viewers discuss any Georgian film so much, referring to the story of the film and spreading the word about it among each other so unanimously. It is as if this film exploded a long-buried bombshell which had been anticipated so much by the young cinema generation. Therefore, we decided to make a wide-ranging interview with the film's director to deeply examine his way of thinking, his objectives in making the film and his working process.

Can you tell us what was the moment when you decided to shoot this film?

The film came to me when I heard an unknown Beso singing rap on YouTube. This recording brought up so much emotion in me that I listened to it non-stop for several days. I thought the guy was amazing. The environment in which I saw this boy in my imagination was very rich. I kept listening to the recording. Previously, I used to record the noise on the street as I was walking and then listen to it. Somehow I love to hear recordings and imagine what is happening. I wanted to see where Beso was when he was writing the music... perhaps it's the atmosphere and mood which touches me so deeply.

There are a number of familiar quotes in the film – a track at the karate class and also the above-mentioned "Beso's song"... are there other scenes where you have also used this kind of "real material"?

The song "You are a Georgian" at the karate class is from "Patriot" and as far as I know, it was composed upon the request of Father George Kipshidze. Father George's TV programs and films are very popular in my circle of friends. In general, almost everything in the film is an integral part of my own reality. Some of it is from videos found on the internet, some of it from real-life stories. I put together everything which I had imprinted in my memory and which had impressed me a lot.

So this film is personal for you and there are some biographical moments in it...

Yes, there are many elements from my biography: children's confrontations and fights; the father, who is disabled as a result of Chernobyl and swears a lot; we used to steal ampoules from the exact same hospital and detonate

them. I used to swim in those concrete channels with the children in Dmanisi. And we really put frogs for Luba in a pond and she killed them with shovels. We would shoot cows with ball-bearing bullets from slingshots. I made up many things as well, mixing things up and combining a lot of ingredients. Shmagi and Lasha, Borena and Tatia, Rizha Kakha, Shavlego, and Liova are all real people who I knew in my childhood. I also lived that way when I went to Dmanisi. My father is an archeologist and I often had to go there in the summer. Children there had no money, even one lari was a big thing. People didn't have any money and they didn't need it; everything worked differently and they were dependent on nature. In fact, these children lived on nothing. That is exactly what the film is about – how the children live on nothing.

I remember in one interview you said that this is a film about friendship. However, discussing the film, the audience talks more about the realistic reflection of a socio-cultural environment and its natural presentation. It would be interesting to know how much emphasis you yourself put on this aspect? Did you focus on this from the very beginning?

For me the main thing was to get reality into the film and to show the real relationship between friends. Most of all I was concerned about how I could make every scene real and never thought about what I was focusing on. I hate manipulation by bringing out a certain theme which is believed to be good. I always think people with no talent do this. I hate it when a film shows only one side – such as how bad poverty is, and concentrates on the negative aspects of this poverty. I also wanted to show how children find their own selves in these difficult situations, how they can enjoy "nothing" and still remain childish. For me, the source of inspiration is not the social problems as such, but the people. People in trouble are spiritual food for me. These people bring the biggest truth and when I don't have communication with them, I watch videos these people's houses on the internet and get topped up with it. I need constant contact with them. The most interesting thing are these people and their stories. I care less about focusing on themes and reflecting different problems.

If we discuss the film by standard approach, would we see negative and positive characters in it?

That is exactly what I did not want – negative or positive characters. My goal was to show people as they really are. There are many types of people and I find it primitive just to show a two-dimensional image. I wanted to create characters who were rich and alive, with all their pros and cons.

What criteria did you have when selecting actors for the characters in the film? Where did you find them?

First I was looking for Beso in schools in the outer districts. I went into classrooms and took photographs of children. At the same time, I was looking for Tsuri and Bakar. I thought that after I had found Beso I should have photograph of his real friends so that they would not have any barrier and their friendship would be natural. I travelled around the outer districts but nobody was right visually. Then my producer Nodar Nozadze suggested that I go to the city of Rustavi. There we found Tsotne Barbakadze, who plays Beso, and Lana Ratiani, who plays Elene. Everyone found it difficult to act naturally but we were surprised by how freelyTsotne, who joined later, read the text. I looked at photos of Tsotne's friends on Facebook. Most of all I liked Soso and asked Tsotne to bring him along. The boys took to the text so naturally and quickly that I immediately approved them for the parts. The most difficult task was to find badly-behaved children. I could hardly find the kind of children who could get involved in criminal activities (there are less children these days among the Internet generation). Eventually, we invited children from Rustavi drama clubs. Dato came and "strained" the situation so well that our jaws dropped.

Did you take control of every single point of shooting? How much freedom did you give the cameraman, the crew in general, and the actors?

The cameraman had scenes to shoot where he had to act according to his own initiative. It was already planned that he had to stage the scene and he had to instinctively move with the camera. We planned everything from the beginning including the free movement of the camera. We would agree on the perspective and shoot what we both liked.

Was the script written accurately from the beginning to the end? Or are there also some impromptu scenes? And if so, which ones?

Everything was written out precisely. Actors improvise. I never asked any of them to learn the texts off by heart. At the rehearsal they read the texts and then interpreted the content in their own words. I was shooting long shots and wanted to achieve the effect of real conversation without cutting them out. When you speak, you start to talk about one subject, then you move on to another, interrupting each other, as actually happens in real life. So the actors became fully involved in the roles.

Usually, what sort of cinema do you prefer in terms of narration and form? What type of cinema interests you more? And can you remember the film directors who have inspired you most?

I cannot take too much philosophical contemplation. In my opinion, philosophy and the arts are very far removed

from each other. The most valuable to me are realistic films with real characters and real dialogues, as started by the French New Wave directors and John Cassavetes in the US. My favorite film directors of modern times are Ruben Östlund, Maren Ade, Julia Loktev, Ulrich Seidl, and Sebastian Silva. At the time, the biggest influence on me was Harmony Korine. When I saw his "Gummo" I saw a new type of cinema. It changed my way of thinking. Sadly, I think he has prematurely exhausted his potential.

How did you get interested in cinema and what creative path did you travel before this film?

The TV program "Psikho" turned out to be revolutionary for me. I realized that there was cinema that was not shown on TV and which brought absolutely different pleasures. I don't remember when I first wanted to direct a film. Cinema has always been close to me. When I wanted to study directing, I was told that it was not a profession and that I should master some profession and then move into directing. So I passed the entrance exams to study Hebrew, but I found that learning a foreign language was not my thing and moved to the department of directing in the second year. It was a relief and I felt freed. The group turned out to be very good. We were together all the time, investigating and shooting. We were bringing each other up. I was lucky that I came into a group like that.

Where else should we expect the film to be shown? What are the means you can use to get the film out to the audience?

From 4th February, the film will be shown in Georgian cinemas. We wanted it to go out to the international community, but so far this has not been possible. Several festivals were interested in the film, and we also sent it out to a number of places and are waiting for a response. The film continues its journey around the festivals. I hope to see it in many countries.

Are you working on a new script?

Yes. I have been working on a new script – I want to shoot a very evil film. A horror film, an author's film - not commercial; a horror film in its Hollywood sense. I will try to make the characters as alive as before: making the story, the narration, and environment very realistic, but with more "action", more "suspense" and heaviness. I want to enjoy the development of the narrative, which is something I have never wanted to do before. Let us see what comes out of it.

Elene Pasuri.

The cinema world first met Nino Kirtadze as an actress who started with a diploma work by her friend and a TV series, and ended up in a full-length feature film by Nana Jorjadze (1001 Recipes of a Chef in Love). The film was nominated as one of the top five Best Foreign Films in the 69th Oscars in 1997.

There then followed many other offers, which the director was happy to agree to. She agreed because she believes that in order to grow and develop professionally, it is necessary to look at life from different angles. A change of profession, gaining new skills and obtaining more knowledge all help to achieve this.

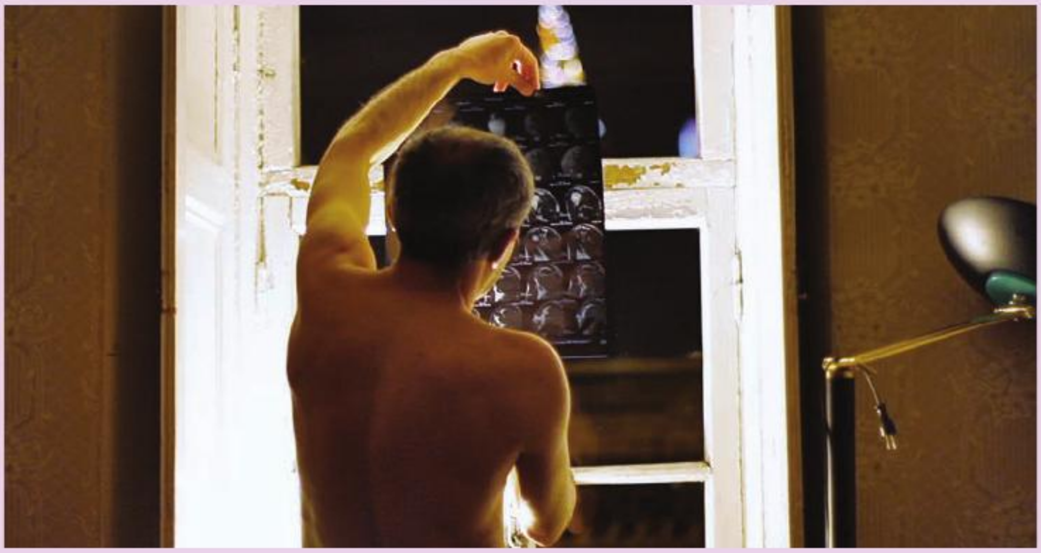
Cinematography, like any other field of art, encompasses and unifies all the professions. The more diverse the paths you walk, the more this will enrich both your documentaries and feature films with stories and characters.

Which genre does "Don't Breathe" belong to? All the previous films by the director were documentaries and they gained international recognition and many prestigious awards including the World Cinema Direction Award at the Sundance Film Festival for the film "Durakovo" and the European Film Academy Best Documentary Prize for "Pipeline Next Door".

The latest film has no genre assigned to it. In order to take the "correct" attitude to a film, it is important to know which genre it represents – is it a documentary or a feature. There are cases when you cannot guess. This is when a film director applies only the "observational method" and not a classical style (interviews).

Taken as a documentary, "Don't Breathe" is seen in a completely different way – suddenly it gains a strange and special charm. The main characters Levan and Irma, a middle-aged couple, live in this house, in good weather they eat outside in the shade of the trees and look towards the gate for their guests. Their relationship is full of quarrels and fights, but they still love and care for each other. Seeing this allows the viewer to feel a double empathy for them.

The idea for the film came to the director through her own experience – one day she felt a pain in her shoulder which made her go to the doctor… She was sent from one doctor to the next, and the more opinions she heard



the vaguer the reason for the pain became. "Suddenly, I started to imagine what my future would be like – my family, my job… and I became interested in finding someone who was fighting with such ambiguity…"

Levan is such a man. He has a strange pain in his shoulder. In the very first episode of the film he is preparing to visit a doctor. Not being satisfied with the unconvincing diagnoses he receives, he keeps looking for new doctors. He hears lots of different opinions – one suggests an operation, another prescribes a simple massage. The more he searches, the more uncertain he gets.

This ambiguity stimulates his imagination, which in itself triggers fear. A scared man is the most helpless and this manifests itself in aggression. As a result of this he breaks his relationships with family, friends and colleagues.

Despite the tragic plot, "Don't Breath" is a satire with lots of comic elements. It makes the audience smile as almost all the absurd situations shown in the film are familiar and remind us not only of our personal problems, but also those of our family, relatives, and friends.

"I tried this way and that way, dodged from here and from there, went this way and that way, so what? Nothing… on the contrary, everything gets worse… finish, I've given up thinking about this shoulder!" – Levan tells his friend, and the latter agrees, saying he is absolutely right.

Levan's friend is one of the many characters in the film who, despite their episodic roles, become imprinted in our memory. "I love secondary characters; they complete the whole picture and help us draw an image of the existing world," the director says and adds that in order to get closer to the main characters, before she started filming, she lived in their house with them for months together with the film crew. They were together all the time. In the end they all became good friends and a small circle of close friends formed. As a result, all the inconveniences and complexes disappeared, which adds many intimate episodes to the film and makes the audience believe that the film is actually a feature.

Ana Urushadze

"In the years 2009-2013, as the result of taking out a mortgage loan, 14% of families living in Georgia were left homeless," says the final subtitles of a new full-length feature film by Nutsa Aleksi-Meskhishvili. After reading the final subtitles, we can visualize a lot more people who have gone down a similar path to the film's heroes – they ran around, begged, lied, deceived and ended up stuck in the hopeless blind alley of bitter reality. The blind alley means staying homeless, being swept away from many memories, being forced to prematurely forget a lot of things which had been preserved by the walls, keeping alive the stories of generations.

In "Line of Credit", it is the main character Nino who does the most running. She is in constant motion, with almost no time for a walk as it is already too late. And you cannot keep being late forever because you cannot hide from a creditor, but with the personality of the main character of "Line of Credit", it is not about "not being able to hide" but rather that you simply "will not hide". You will do everything in order to pay your debts and not be dishonored, to avoid offending others, but on the contrary, help others if you are asked for help.

And many people do ask for help because the current system affects everyone, and takes things away from everyone. As a result, the notes with debts which are to be paid are spinning around in circles, passing from hand to hand and creating endless chains of debtor-creditors.

These endless chains are built on endless lies. The loan limit is caused by these limitless lies. But there is no time for the truth, or for explanations. Or rather, there is no need for them. Often there is no sense in making them.

What is the "right thing" and what is the "wrong"? Is it the right thing to buy a new bag when you are already sinking into debt? Is it the right thing to secretly take your mother's ring to a pawnshop in order to buy food to celebrate her birthday?

Why is not right to seek some entertainment and make yourself or your loved ones happy for a moment from time to time? Such happiness, in turn, requires just a few days of sacrifice and will accelerate the approach of the "finale", which even if you always go the right way, will eventually still lead us to being stuck in the blind alley.

All these daily remarks such as "but", "however", "what is the point of..." are a combination of well-known Georgian daily reality. A lie is part of our daily existence, which the environment and the system lead us to. In lies we find comfort and life without them seems too difficult. When everyone around you lies, you yourself, with your righteousness, will cause a little 'accident', which will swallow you and those around you but will not be able to destroy the system.

It is difficult to admit that a victim is required in order to change reality. Without a victim, changes rarely occur. But everyone avoids the role of being a victim, although everyone knows that if these little "accidents" become frequent, the system will be destroyed.

And yet, these problems and the situation in the country are of secondary importance, and according to the author, are just a "technical aspect" of the film. The main thing is the concrete story of Nino and her family, which is shown by the writer without any embellishment or dramatic stress.

Despite the sombre story and desperate finale, the film is very light and beautiful, with long shots and panoramic views. The actors move, talk, and sing in bright blue colours, full of space. Unlike the main character Nino, who is perfectly played by Nino Kasradze, the camera is totally static. This gives the film a kind of rhythm that does not bother or strain you but instead gives you a peace of mind and at the same time undiminished interest in standing on the side of the hero and following her right until the end.

The film was made in a short period of time with a low budget and with the help of friends. The director Nutsa Aleksi-Meskhishvili is herself a writer. She waited for 10 years to get the script approved by a committee, either in Georgia or in France, and to get the funding to shoot it. After this film, there is a great hope that this story will not be repeated and the author's next film will get funding without any problem both in Georgia and in France.

Ana Urushadze

Zurab Inashvili was born and raised in Tbilisi. He received a higher education in Tbilisi Ivane Javakhishvili State University and graduated from the Department of Journalism. He then studied at the Faculty of Theatre and Film at the Georgian State University under the supervision of Tengiz Abuladze.

The last work by this director of about twenty documentaries – "Another City" – is about the outer districts of Tbilisi and the people living there. According to the director, many of the people who live in the centre of Tbilisi have no idea what is happening in the out districts. This is another world, cut off from the reality of the central residents.

However, for the vast majority of people, it is well known; for some – it is absolutely identical to monotonous, indistinguishable days spent in the Soviet tower blocks.

But this monotony is only a background and the only thing that is shared by the characters in the film, who are completely different from each other and who live in "another city".

These characters, with their stories, dreams, and habits make the film more interesting. Each of them tells their story openly and you realize that the creator of the film author has an ability which is most important for a filmmaker, and especially for a documentary film director – gaining the respondent's trust.

You remember almost all the faces and recall the details. One character finds the meaning of life in dancing. Another does not understand this meaning at all – she killed her violent husband and does not regret it. A third thinks about the life which he has lost. The fourth is happy because he has lots of friends. The only friend of another of the characters is a video camera bought in the 1960s, and when he misses the streets of Tbilisi, he watches the video archive that he filmed. . .Some are content with life in the "other city", for some the city has become a "concrete jungle".

The director uses panoramas of the "concrete jungles" as an editing tool – he often includes them in the film and in this way connects the various different scenes. A man selling newspapers rides his bicycle among the tower blocks and with his shout of "press!" attracts the residents of this "other city" to the basket attached to his bicycle.

The outskirts of Tbilisi are "another city" for most of the people who live there. These are people who had become homeless and were forced to sell their homes and seek shelter in the outskirts, living next to people for whom these parts are not "other" but "familiar and favorite". Of course, there are exceptions everywhere – many of these residents are dissatisfied, and many of the recent immigrants are adapted and happy.

I am not sure what the director's intention was, but overall, despite the mood of sadness and hopelessness, seeing the rows of huge tower blocks facing each other and thousands of windows all of the same shape, makes you wonder about who lives behind each of them and makes you want to find out.

Ana Urushadze

The short film Happy Meal was directed by Kote Takaishvili, a novice film director in the framework of the project "Tbilisi, I Love You". The film tells the story of one family on the edge of poverty.

All three members of the family, mother, father and their school boy son are thin, quiet, reserved, and sad. They seem always to be deeply concerned about something. The mother has completely lost the joy from her life. When she arrives back home late from work her son is already in bed and so we don't see any relationship between the mother and the son. The father may smile a few times, but this we can only see when he communicates with his son. The son himself has different concerns. In the film, his wishes are limited to wanting to go to Macdonald's.

However, it is not that easy to go to the fast-food restaurant - the father is unemployed and only the mother takes care of the family budget, which is just enough to cover the bottom of a jar in the kitchen cupboard. Every evening after returning from work, she drops some coins in the jar. The jar is slowly filling only to empty again at the end of the month to cover the communal bills and thus maintain the minimum wage of the family. To do this, the mother works hard for many hours every day.

Where does the mother work? We find this out at the end of the film when the father takes the son to McDonald's to buy the promised "Happy Meal", which he was due for getting top marks at school.

The Happy Meal or "happy breakfast" brings a few minutes of happiness to only one member of the unhappy family; happiness, it seems, depends only on how fast you can chew and swallow it.

Ana Urushadze

It is always pleasing when your small country, where not so long ago, film production was at a standstill, the technical base was almost destroyed and the "golden age" almost forgotten, can be host to the making of a film which collects together such names as:

Pawel Pawlikovski – co-author of the screenplay (director of this year's Oscar winning film "Ida"), screen writer and director – British Ben Hopkins, who has attracted worldwide attention with his films "The Nine Lives of Tomas Katz" (1999) and "The Market: A Tale of Trade" (2008); Matthew Macfadyen playing the main hero of the film (John Wright's Mr. Darcy and Oblonsky in Anna Karenina), as well as actors MyAnna Buring (Tanya in "Twilight"), Richard van Weyden (less known in our country, but a fabulous German film and stage actor), Noah Taylor (acted in "Lawless", nominated at the 2012 Cannes Film Festival)...

It is particularly pleasing when it is a genuine co-production and not just renting the location, and when the distinguished foreigners are working side-by-side with the Georgian crew and Georgian actors; and when, in addition to the Georgian Ministry of Culture and the National Film Center, it has received investments from the British Film Institute and Arte, as well as a number of funds and film companies from Russia, Great Britain, and Germany.

However, from the very first shots and from the first musical phrases of the film, you have a feeling of anxiety. From the very first scene – if the story of the film is unknown to you and you are being introduced to the plot.

Foreboding can be a subjective feeling, but at this time it is difficult to rid oneself of the very fresh film association of Georgian cooperation with Mohsen Makhmalbaf and his film "The President", and especially a previous association, this time in real life, although also related to cinema. Yes, I am talking about Renny Harlin's film. It is no secret that the result in both cases turned out to be fatal.

The story of the new film "Lost in Karastan" is as follows: English director Emil Miller, once nominated for a "minor" Oscar and now relegated to making ordinary adverts, is invited to an unknown Caucasian republic to present his film at a festival. However, this turns out just to be the bait, and in fact the country's eccentric dictator wants to commission him to shoot a national film epic. The filming process is full of unexpected, absurd, and very unpleasant surprises. The director does not find it

so easy to escape from the dictator. And if there was no revolution, who knows how his visit and business trip to the exotic country would have ended.

From the very first shots of the film you are confronted with the familiar urban landscapes – familiar but not so beloved, which more often than not you try to avoid looking at. However, you can soothe your heart thinking that this is not Georgia, it is Karastan, a fictional republic lost in the Caucasus Mountains, in which, if it wishes to, the audience might recognize traces of Georgia, Azerbaijan, Turkey and many other cultures. The events happening here are not purely Georgian, and not everything has a real prototype.

The film makes fun of egotism, dictatorships, and cinema – its ideological influence, filming process, filmmakers, the audience… these issues are universal but the film cannot exist without a physical reality, even when creating the most absurd and fictional film world. Here too, the reality of this fictional country is not fictional at all as the imagination is also fed by reality, and unfortunately this reality feeding the imagination is often very to us.

You want to laugh about the adventures of the unlucky filmmaker, but for some reason it does not work. For us it is not absurd but reality, maybe a little exaggerated, a little grotesque, but sometimes it looks like the allusions, facts, details of daily life are copied from real life… it is interesting that whereas German critics call the film a grotesque comedy, for us it is simply a black comedy.

However, I think that in this case it is not just a subjective feeling – we might find it difficult to laugh at ourselves if the film gave us this chance. It seems to me that it could not decide between drama or comedy, and could not achieve a harmonious fusion of these –sometimes it is hiding behind the one, sometimes the other. As a result the comedy seems to be over-dramatic instead of humorous, and the drama is too comical to evoke any empathy.

Perhaps here the autobiographical details also played a role (a seven-year hiatus is not short for a director). Macfadyen's character also seems to be overly dramatic about his struggles in the film and does not leave even the smallest gap between himself and the hero. Much lighter and organic is Richard Van Weyden as President Abashiliev, while Davit Velijanashvili's "Shadow" is very funny and exact, but these are just details and they cannot change the mood of the film.

Time and place are what largely determine perception and the film might be successful in other countries. It may have its fans and their number may increase over time, but I still hope that in future Georgia will manage to escape its image of only being a good location for an exotic and fictional country, and will turn into a cinematic country where people go just to shoot a good film.

Manana Lekborashvili

Luka is the hero whose return is anticipated in the story of the film. They don't expect him to return from Abkhazia, but rather his body. There is a long and painful process of waiting. The Abkhaz war – the extreme environment and past experiences – is the background for the difficult relationship between three women. For the development of the story, a static shot is chosen, which through the subtle movement of the camera creates a sense of suspended time. The chairs in front of the house, the open gate and the same ugly panorama, with the semi-darkened shots making the environment more formal and theatrical. In addition the alternation of the Mingrelian and Georgian languages creates the feeling that here, in this atmosphere, words have lost their value.

Since the visual range is passive and limited, it does not provide an additional layer for reflective narration, and so the main focus is on the acting, the types of characters, as well as the problems which were not only important and relevant in 1990, but also are today.

In "Luka" there are two main issues shown: the problems of women, and public relations and violence. The Abkhaz war, which serves as the background to the story, is seen from the viewpoint of an outside observer: empty of emotion and linear.

The relationship between the three women with different characters reminds us in places of personages of García Lorca's play "The House of Bernarda Alba". The irritated women, left without men, a cascade of mutual allegations and the silence caused by hopeless anticipation.

The characters are from two different generations: the mother and the "children", the daughter and the former daughter-in-law. The negative energy accumulates under a superficial layer of composure and serenity, and becomes more acute because of the feeling of uncertainty and anticipation, and finally comes to the surface. The structure of the film is divided into two layers: on the one hand, the relationship between the daughter-in-law and the mother-in-law; and on the other, the theme of the daughters, which is an extra layer on top of the main problem raised in the film, that of violence.

The action takes place in a family in Gali. The director emphasizes the location not only because there was a war going on in this area, but also in order to focus on the unhealthy traditions and interrelationships that existed in families in the west of Georgia, especially in Samegrelo.

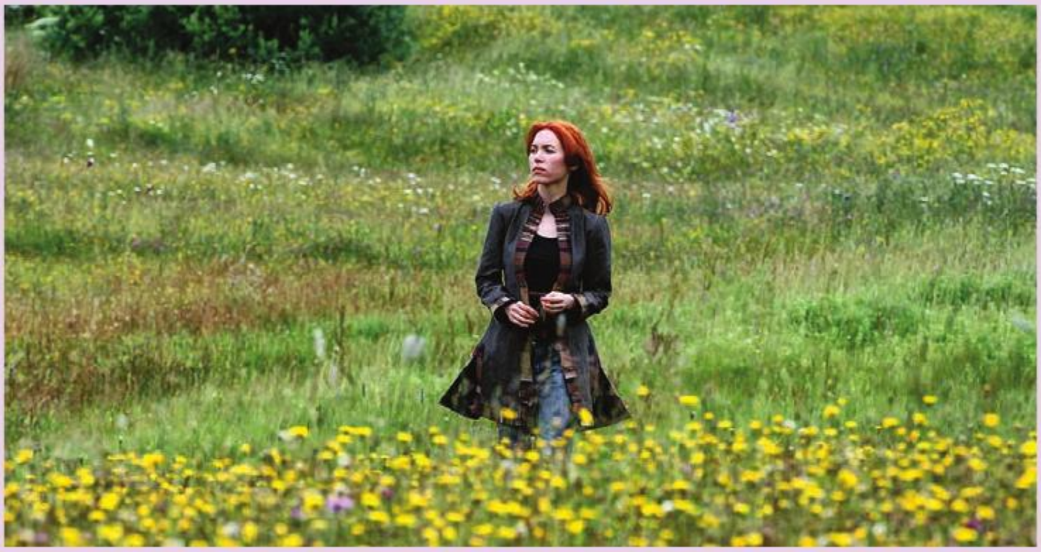
Lile (Keti Tskhakaia) arrives from Svaneti to get her dead son's body back. She is the victim of family violence, as her husband and her mother-in-law took away her most beloved and close person – her child. In order to make up for the years spent in emptiness and pain, she wants at least to reclaim her rights to her son's body. As the atmosphere becomes familiar, she recalls certain moments from the past, trying to find answers for all the questions which had haunted her for years: why did they treat her like that? Why didn't they protect her? Why did they take her son away from her? – but all to no avail. The mother-in-law (Lia Kapanadze) does not give her any answers, she does not admit her mistakes, she does not sympathize because it is only the interests of the men that are important in the family and she (the daughter-in-law) has no right to think any differently. What right does a woman have to judge? To demand? To evaluate? The feeling of solidarity with the son is strong.

Leila Kapanadze's character is authoritarian, and for the protection of the family's core and traditions is the important thing. She is also the victim of the unwritten laws because she does not allow herself to sympathize with her daughter-in-law. However, the loss of Luka makes her understand the pain that Lile must have been experiencing for years. It seems as though these two characters, united with one goal and one hope, locked within internal borders, eventually start to resemble each other. In the final scenes, the house is ransacked by looters. Both women, without any sense of protest, submit to their will and remain motionless on chairs on a "fictional stage". They no longer want to fight, because they have lost the thing that is most important to them. Hopelessness and anticipation is replaced with static stagnation and the action, which has been developed in one closed space, becomes even more static.

Into the conflict of daughter-in-law and mother-in-law, the director introduces an additional theme of the role of the daughter in the family. Nino Kasradze's character is, at the same time, part and yet not part of this world. It is as though her actions are in the background and she fully complies with any request from her mother. Only in one scene does she dare to confront her mother and only in their moment of parting as she knows that she might never see her again. From her monologue it becomes clear that she is also a victim of hidden violence because she has always lacked her mother's care and attention. Her whole life she has tried to be noticed and have someone be even slightly interested in her existence.

The problems raised in the film are an attempt to inform the audience about acute social problems, but because the analysis is superficial, it feels as though something is missing and leaves us unsatisfied.

Maya Levanidze



What happens in "Beyond Nine Mountains" (the English title is "The Village")? There is a modern village which seemes to be cut off from civilization and the road to which is often impassable. However, is this "impassable road" a way of staying within yourself and surviving? When is the peaceful coexistence of two worlds possible and when is it not? What do people expect from the discovery of a new society? What does this society offer? And are our beliefs always identical to reality? And if they are not, what is the reason for this?

These and many other issues are raised in Levan Tutberidze's new film with the fairy-tale title of "Beyond Nine Mountains", based on a script by Aka Morchiladze (winner of the National Film Center's script contest). Giorgi Shvelidze was the camera operator, Zaza Miminoshivili wrote the soundtrack, artistic design was by Temur Khmaladze and Davit Sajaia, costume designer was Anka Kalatozishvili, editing by Levan Kukhashvili and Levan Tutberidze, and sound by Paata Godziashvili. The producers were Gia Bazghadze and Konstantine Luzinian, with co-producer Mikheil Lomtadze. The cast included Crystal Bennett, Tornike Bziava, Mikheil Gomiashvili, Givi Chuguashvili, Nugzar Kurashvili, Marlen Egutia, Eka Molodinashvili, Tornike Gogrichiani, Vakhtang Chachanidze, and Anastasia Menabde.

A group of ethnologists are making another expedition to a remote village in the high mountains. For them nothing and nobody is a stranger in this world for as a result of many years of research as professionals they know the locals and their customs, traditions and stories very well,. Here everybody knows each other - locals and visitors; they all know the value and quality of relationships; they all know each other's identity, character, objectives and interests, and they care about all of this as much as possible. This cannot be otherwise as it is the "law of the mountain" and nobody can give themselves the right to break it.

The village in the film does not have a name and does not have any special dialectic or exotic features. The characters do not speak any particular Georgian dialect, nor are they distinguished by the attire or other features of any particular region.

We can see such a place anywhere, in the mountains of Georgia as well as any place in the world where there are people who on the one hand are locked in their own society, attached to the moral-psychological rules of the past, chained by existing tales, and on the other hand live freely in a boundless space.

Here legends are equal to reality as a reflection of the truth and nobody doubts their existence. But what is an ordinary part of the everyday life of the local people is alien to those who are trying to forge their own fantasies in this world and create their own myths.

Levan Tutberidze chooses a "tested" method – he

observes the villagers and Amy, a young foreign photographer who is having a crisis in her relationship with her male friend, judges them, which creates a situation with the self-perception of attitudes, and an alien eye – sharpened with the lens of the camera – creates a diverse spectrum of views. Unlike for the others, for Amy everything – the nature, the stories, lifestyle, characters past and present, legends and customs, the people – is strange and unexpected and stimulates interests, passion, desires, peculiar perceptions, and new relationships.

The universe which the local people and the ethnologists are used to and which is governed by its own laws – effective and internal (which are passed on orally from generation to generation, and which although never written are still are stronger than any of the existing rules) – becomes for a foreigner the foundation of exaggerated perceptions and fantasies, and stimulates the dramatic, tragic development of events for her personally as well as for others.

Levan Tutberidze creates an atmosphere on the edge of these two realities, these two worlds. The film contains many mysteries which the viewer cannot explain until the ending. It incorporates many lines and unites several interrelated themes, which adds dramatic tension to the film and organically creates a kind of slow, stretched, imperturbable, and prolonged tempo for the narrative, which is formed from an interwoven tissue of accidental details.

Language is an invasion of this space, which on the one hand is closed, and on the other hand free and open – as if cuts through the normal and routine flow of life for a short time. However, this change is as normal and eternal as life and death, even violent, a natural and inevitable shift from one state to another.

Hence, reality and imagination, mythology and modern-day, truth and fiction, past and present become mixed and blended. The connection or collision of the two cultures makes both shake. It is first of all the Englishwoman who is the reason as well as the "victim" for the conflict and whose perception of events will turn out to be erroneous and not connected with reality. This is not because the world does not accept strangers, but rather because trying to offhandedly intervene in the established rules of life and change them taking into account only one's personal desires and fantasies is impossible.

P. S. "The Village" was presented at the Seattle Film Festival and based on current reports from the initials sessions, it has won public interest, led to queues at the box office, full halls, and the applause of the audience, as well as questions after the sessions.

Lela Ochiauri

The short film format is mostly used by young novice filmmakers. For them short films are a kind of preliminary trial before starting work on full-length films. These films allow people to make experiments, try new themes and styles, which if successful, allow them to more freely apply the methods in "big cinema". Let us recall the French filmmakers of the "New Wave", who created a remarkable series of short films that still appeal to lovers of cinema today.

Showing short films in the cinema is not commercially profitable. However, a large platform is given over to short films at festivals. There are very few festivals which do not include short films on their programs. Even such big and prestigious film forums as the Cannes and Berlin film festivals organize special contests and parallel sessions for short films.

The popularization of short films is also promoted by the practice of recent decades where short films by famous filmmakers, sharing a theme, are presented to audiences, mainly at festivals, in the form of a film compendium. From the artistic point of view, these compendia are not so interesting or successful, and audiences may only remember one or two of the film novellas by famous filmmakers. As you know, the work of a great master, even if unsuccessful, generally draws the attention of cinema lovers and professionals.

Everyone remembers the rich traditions of Georgian short cinema – the brilliant short film series of the 1960s-70s, which largely led to the recognition of Georgian cinema as a unique phenomenon; even if we recall the "little" masterpieces of Mikheil Kobakhidze... Since then new generations of filmmakers have arrived in Georgian cinema and the reality has changed. The difficult political and social background and a totalitarian crisis in all spheres of life has significantly affected Georgian cinema, and in particular the aesthetics of short films.

In the works of the new generation, the striving for romantic replication and poetic forms gradually gave way to the dramatic generalization of types of the characters in the film and modern problems, and in many case a naturalistic style. However, the audience's awareness of Georgian short cinema is still connected with the poetic world full of love, dreams, sadness and smiles.

Among the recent short films, Beso Solomonashvili's "Flow" is close to the traditions of Georgian cinema. The hero of the film is a 16-year-old boy. He watches through binoculars a young prostitute who stands on the far bank and for whom moving from one car to another and enduring the insults of her clients has become a daily routine. One day the boy gives her a fish to prove that she is not fully devoid of spirituality. The girl puts the fish back in the water. Then the boy gives her a bouquet of flowers. And then we see them sitting by the bank of the Mtkvari River. Unfortunately, the girl does not have much time. Another car stops by. The boy falls into despair and being angry and completely broken, he takes the scarf the girl left and the binoculars which first allowed him to view the object of his passion and throws them into the water. His binoculars, along with several beautiful days of his life, flow away. The flow of life, the flow of the river - the general flow and transience, bring you to a state of philosophical contemplation...

This whole narrative develops through melodramatic highlighting and is built on the principle of the conflict of light and dark, good and evil, black and white, and so to some extent the story evolves schematically. The despair of the 16-year-old boy facing brutal reality is not surprising. Here the desire to create an elevated mood, connected with his first love and passion, is obvious. But the film is so traditional that ideologically and stylistically it still gives the impression of a film story.

Nevertheless, it is worth noting that the author has a vision that is full of frank and pure emotions, characteristic of a young, novice filmmaker. In this completely changed and contradictory reality, he still remains committed to the poetics of Georgian short cinema.

The film "Father" by the young director Data Pirtskhalava channels the feeling of Georgian cinema, and to some extent the humanistic traditions of neo-realism. Along with many of the other films discussed, the film most clearly expresses the symptoms of the 1990s – an exhausted society left with no energy, unemployed and functionless men, women facing insoluble problems, the pain of a generation raised without fathers, and everything else – leading to a never-ending flow of violence and injustice.

The film tells the story of two brothers. Unexpectedly, the long-absent father reappears in the brothers› lives. The father is clearly a loser. He cannot explain to his children why and where he was had been away for so long and he cannot even tell them what he is going to do in the future. The only thing he asks the brothers is not to tell their mother that he has come back. The mother soon returns home. The brothers endeavour to make their mother's life, so full of struggles, more joyful and allow her to forget the harsh reality. Nothing seems to predict the further development of the story. That same night the boys go out and choose a car to break into. The

older brother, who has a gun, breaks the car window and steals a stereo player. Alerted by the noise, the owner of the car chases the brothers, and his small child screams as he runs after them: Catch them, father! Catch them!... Hearing the voice, the older brother, who is exhausted from running but has almost escaped... suddenly slows down, not being able to stand the emotional strain, and fires his gun. The frightened chasing man lies down on the ground. The boy goes up to him and gives the stereo back. The man slowly turns away from the shock. He has his stereo back and he can now go back to his son proud and dignified. The boys go back home. This is a very exciting story about maintaining the dignity of somebody else's father, which the filmmakers communicate with calm narration, a moderate emotional background, and without any sentimental accentuation or didactics.

The director Data Pirtskhalava and cameraman Shalva Sokurashvili create a warm, human atmosphere, which makes it possible to establish emotional contact and empathy with the film›s heroes. Here the environment is so familiar, accurate and convincing, the brothers are so open and their generous behavior fills you with such warmth, that you stop thinking about the reasons for the crime that the brothers commit, and also forgive the filmmakers› involuntary romanticization of criminals.

I am sure that the film will be a success. The festivals will definitely notice this film, and along with the audiences, film professionals may also pay it some attention.

Let us discuss Tato Kotetishvili's "Ogasavar". I do not know what the word means. Maybe nothing. The film tells about the love of an Armenian boy and a Russian girl from the village of Gorelovka. Here people have different languages, religions and traditions. Perhaps the stylistic diversity and eclecticism has its origins in this. I would also like to point out that "Gorelovka" reminded me of Rezo Esadze's classic film "Love at First Sight" which tells the story of the failed love of young people – an Azeri boy and a Russian girl. The aesthetics of Kusturica are also no stranger to this film...

Fortune does not favor the lovers from Gorelovka. When they go fishing, the dynamite which they throw into the water to kill the fish also kills a diver who is investigating the bottom of the river. The young people are not lucky either when the roof of a building suddenly collapses as they are sitting on it. They find themselves in this colorful, dreamy world, in which they are happy themselves and the diver also continues his favorite job. The final ironic episode makes the happy future of the lovers even more doubtful. A female photographer, who is trying to capture the couple's happiness forever, runs after her hat which is blow away by the wind and so the couple are left without a wedding photo. However,

the author shows his empathy and ends the film with meaningful scenes showing the young heroes gazing at the camera.

The action in "Ogasavar" develops so fast that sometimes you think that you are watching a 15-minute thriller. I assume that in the script everything as thoroughly planned. The author decided to make a visual experiment. He used montage techniques and collage and as a result we got a delightful, imaginative film that brings up both sadness and humor. The fictional world presented is so artistically convincing that you no longer pay attention to the superficiality of the characters, feelings and relationships. This film can be described in short as: "Ogasavar" is the village of Gorelovka. Tato Kotetishvili offers an original variation on the theme – "once more about love"…

Compared to the other films, Tamar Shavgulidze's «The First Day», is a true film romance, despite the short format. It tells the story of one day in the life of a family. Many things in the plot – where, when and why such and such an event takes place – remained unclear to me. I will try to convey what I have understood. A family are facing big problems as the result of a car accident. The parents have been killed and the film shows the first day after the tragedy. Everything is dark and unclear. The film shows the atmosphere of inner gloom which enters someone after they have experienced a terrible tragedy and which makes them lose proper perception of reality, resulting in them acting mechanically and instinctively. However, this emotional state in which the film characters find themselves is familiar to the filmmaker. He focuses on the confused consciousness of the characters, who as a result of the emotional trauma, fall into despair. The cameraman Giorgi Shvelidze greatly helps the director to create this kind of general atmosphere. Through lighting effects and alternation of light and shade, he heightens the atmosphere that is sinking into darkness.

Tamar Shavgulidze's characters are basically overcome with a feeling of confusion, fear and total chaos. The director's view is also gloomy and hopeless. Thus the genre of drama as a means of self-expression turns out to be organic to her. My interpretation might be too pessimistic. Maybe one of the film characters even tries to escape from this darkness and re-establish contact with the outside world, the light. But by this stage, the vision of the author is clearly crisis-ridden. However, our reality, unfortunately, gives us many reasons to perceive the world as crisis-ridden.

Archil Shubashvili

In the short film competition at the 2014 Cannes Film Festival, for the first time in the history of the festival, a Georgian film "Invisible Spaces" took part. It was nominated as one of the ten best short films selected by the Cannes Cinema Committee out of 3450 films.

The screenwriter and director of this 10-minute film is Dea Kulumbegashvili, who is currently on a Master's Program at the Faculty of Cinema at Columbia University's School of Cinema Art. This film is her first piece of coursework. The film was made in Georgia and the Georgian actors who played in it were Nino Shengelaia, Mariam Dzidzikashvili, and Rati Oneli (who is also the film's producer). At the same time, Dea Kulumbegashvili was also assisted by her university mates Ming Kai Leung (cinematographer), Wade Vantrease and Alex Peace (sound), and Max Rifkind Barron (assistant director).

The film tells the story of an ordinary morning in an ordinary family. The father is a priest, the mother a housewife. They are raising a little girl. At first glance, calm, piety and mutual respect dominates in the family, but in the course of ten minutes the young director manages to show very clearly and unequivocally the strongest and saddest type of violence – violence in the name of love. It is the strongest as a human being is much more disarmed and helpless against it than against aggressive open violence; and as a rule, the victim turns out to be even weaker and more vulnerable and perhaps the most beloved little human being – his own daughter.

Manana Lekborashvili

Here we present an interview with the producer Rati Oneli (Rati Jevashvili), who as well as being an actor and producer of the film was the director as well. In April his project "City of the Sun" was granted 49,000 GEL ($20,000 USD) for development in the contest organized by the National Film Center to support individual film production.

"Invisible Spaces" – these are what exist next to us…

Rati, when talking about the success and unique contextual and narrative peculiarities of "Invisible Spaces", there is a desire to connect current processes in Georgian cinema with those of previous decades. We have gone through periods of crisis. This was due not only to the disruption of production, or socio-political reasons in Georgia. The development of cinema was prevented by a crisis in mentality more than the problems in the country. Today Georgian cinema reflects a new reality. "Invisible Spaces" shows relationships in a somewhat different style and form. In your opinion, what kind of structural changes do we see in relation to this film?

It may be rather difficult for me to answer this question as Dea is the film's director. But I completely agree with her opinion and position with regard to the "Invisible Spaces". The point is that the task was not to look for a new form of realism. Realism is a form that doesn't mean working with already existing factual material. And in this film, realism is neither fundamental nor a determining factor. Sometimes it happens that the environment, which invariably moves from reality to the screen, evokes antipathy among the audience. And indeed in "Invisible Spaces", the author, the artist, and the camera operator created an environment, in which every detail raised an attitude, a mood. That was the key thing that led to the creation of everything – the space which is alive and the feeling of truth resonating with the attitude of the director. I fully agree with it. Ideally, the organic environment is the starting point which we had to maintain from beginning to end. This is quite difficult to achieve. All that was being done, or improved, was creating a form – bringing this into the direction and again contributing to the forming of a general atmosphere. The truthfulness had to be very natural and also the integrity and a kind of austerity so characteristic of such an environment must not be violated. In cinema we often talk about a kind of "violence" of an author against the viewer, about the method in which an author's attitude

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and desire to reflect reality is dominant. But in this case there is no violence and the attitude to the space denotes nothing else than the mood characteristic of this space.

The work of the production designer is very important; every detail involved in the film is part of the concept. It is inseparable from the unity we are talking about and in my opinion, this is exactly what creates the form and style. Out of this is born the marker of austerity which is transferred directly to the screen. I think that here there is the main point, which should be always maintained. The full space and its truthfulness. The details I mentioned in connection with the artist, the camera, everything that contributes to the artistic form – all served the fundamental point of integrity and as a result of this work, the space was created.

For a long time, we have focused our attention on the metaphorical nature of Georgian cinema and for a long time this has often considered to be a characteristic of our cinema. In your opinion, how much can we talk about the signs of metaphorical cinema in connection with "Invisible Spaces"?

No, of course we can't. Generally, metaphor is an integral part of the fictionality. There have been cases, and this sort of thing often happens, where the audience perceives and reads what has not been considered by the author. And on the other hand, it happens that the author gives greater importance to the current, emphasized focus on a certain detail or introduction of some elements in the footage, but in the whole narration it remains overlooked. There is nothing strange in this – the same can be said of other domains of art.

It is just that cinema art, thanks to its expressive means, manages to accentuate this more quickly. In "Invisible Spaces" everything that exists and creates the environment is determined with its importance and truth.

A metaphor, and especially its emphasis, was not part of the author's concept. Generally, the strengthening of a scene, an episode, a narration with one particular detail should serve the general artistic idea of the film. I repeat, what the audience perceives and understands can be seen as a metaphor, but this is another matter and perhaps an independent process born out of the artistic work.

This then raises a question regarding the title…

Yes, the title "Invisible Spaces" already talks about its content. This view has been expressed by others as well. If you find a title that explains many things, it defines the organic integrity of the film – the work and its name talk about the same thing and are directly related to all the audience sees. After all, the Invisible Spaces represent that reality which, intentionally or unintentionally, often go unnoticed. Here they exist, create reality and the space around us, but still, though not on purpose, remain beyond our attention.

This perhaps determines the main idea of the film, doesn't it?

For sure. The theme of the film and its content can be interpreted in many ways but in the end of course it is still about the truth of relationships, love, and the difficulties that arise naturally, and form and determine a human's existence.

Perhaps there are some plans or projects which you are working on.

Yes, Dea has already written two scripts – one for a full-length film. There is already real interest in this as well.

Rati, what can you say about the prospects for the development of Georgian cinema, how do you see today's reality? I repeat, we have passed through a really difficult period...

Cinema is such a difficult area that to speak with any clarity about existing reasons will probably not be correct. Of course, everything that is happening or has happened – good or bad – is the result of an objective reality. I think that the period of Georgian cinema in the 1960s-70s was particularly interesting – this was not Soviet cinema. We are talking about films of organic, natural form and content, which cannot be boring to watch even today. On the contrary… and this "framework" needs to be studied and understood.

At that time it was called the "phenomenon of Georgian cinema"…

Yes, and today this has to become the subject of fundamental discussion and study. If you combine theoretical and practical activities in the cinema, this will lead to only positive processes and the art will become much more energetic and intense. I want a historical reality to be taken into account, which is fundamental to finding the truth. I repeat, if these two areas – the practical and the theoretical – work together, this will help in the search for the main pillar and contribute to its reinforcement in the cinema.

Interviewed by Ketevan Trapaidze

We all admit the power of water. It is on the shores of water where life originates. People try to settle near the water, but the water can take a life away too. A bridge can connect two banks across the water, or can become a watershed in a conflict zone.

The Enguri River flows through western Georgia, originating out of the Enguri Glacier and flowing along the so-called Abkhazian border. It has now been more than twenty years since the water helped the remaining Georgians on the territory of Abkhazia to overcome this blocked road. It is something like swimming, which has already been going on and on for years. Essentially this water retains women's stories the stories of those who are less restricted in changing their locations compared to men, who are more used to the water and who place their faith and hope in the water. The Enguri Bridge is a link between their past and present, what they once had and what they have now, but life goes on and new path of life lies on the Enguri River.

The documentary film "Women who swim", the debut by journalist and director Anuna Bukia, depicts current events on both sides of the Enguri River, along with the human stories whose everyday life lies on the Enguri Bridge. For the minimum of survival, in order to visit their relatives and simply carry on living.

Anuna got he idea for the film from the actions of her friend when they were walking together in Svaneti, on the bank of the Enguri river.

"We were walking along the Enguri River bank. At some point I saw that my friendwas sitting on the edge of the water and was speaking to it: "O my water, You are my Enguri, You won't betray me, you will help me." This was a very emotional water spell. I started to think deeply about this idea, planning that I would go to the border and to the women who follow the Enguri to get to their houses."

The winners of the National Film Center's contest for financing the production of full-length and short

documentary films in 2015 were declared on 29th April. Anuna Bukia's film was one of the ten films chosen for the project, which will be produced by Tinatin Kajrishvili. Shooting of the film is already taking place in the conflict zone, in a village close to the border. At this stage, the director has already shot the basic material, but a process that describes the history of the people living in the conflict zone will continue as long as the conflict continues, because each day is as similar to each other, as they are different.

"Deep down inside, these people have already got used to the fact that something is always complicates things but they will always find a way out. It was there that I realized how much these people have to work, do hard labor, this is a fight for survival."

The crew lived in the village of Khurcha in the summer, so that they would not create any difficulties and barriers for the local population. It is very characteristic for a documentary film that it has to gain the people's trust, so that you can film the reality, what is happening here and now, and not some preconceived façade of reality.

"Working in the conflict zone is hard work, there are different dynamics, other defences and responsibilities. It is difficult for the respondents to be open and sincere for the makers of a documentary film, and it becomes twice as difficult if there is a human life at risk just because of one opinion they give or for appearing in the video. You always have to think about their safety situation, because I will film and leave, but they will remain there and their life will go on there. Therefore, I was always cautious not to do anything which would cause problems for them afterwards. Nothing is worth that.

This place has turned into an economic trading zone with a lot of stores, and in most cases this is illegal trading. Because of this, they can be aggressive towards the film crew, and they are against any filming or coverage. But one also realizes that these people do not have the right to choose, the environment and social problems have forced them to be flexible, to adjust and act as everyday life dictates to them."

Anuna Bukia's camera depicts the story of people living on the border. They watch Russian soldiers' checkpoint every day from their yards. These people are involved in the war till this day, because conflict is an everyday life for the; every new day is a reminder of the war for them.

"Many of them do not accept the Abkhazian-Russian documents which are distributed, on the grounds that the

more people that become the owners of this document, the fewer Georgian citizens will be in the area. That's why they prefer to travel across the border quietly and remain unnoticed."

The film's central plot revolves around one particular family, whose members are from Abkhazia and now live in Tbilisi, but every summer they return to the conflict zone and cross the border.

"This family, like many others, has a lot of dilemmas. They are used to a small location. This huge city, with its pace and demands, is new for them. They have a lot to learn and have to start communicating again. Two of the three children are students, while the other is in the last year at school. The family has always been accompanied by a kind of romanticism, which they inherited from their father his passion for nature and literature has also revealed itself in the children. The father tries to suppress the pragmatism around him and inspire his children with something idealistic. The mother is a bridge and a shield, who has somehow managed to provide for her children, give them an education and planned for their future. When we watch one of the family members, who by the way is a remarkable performer of the songs of Janis Joplin and is now lead singer in a well-known band, it is hard to imagine what path they have to walk to get to the conflict zone and come back. This film will be about how these people's history has shaped them as humans."

The main thing that Anuna is not going to offer the audience is another sentimental story from Abkhazia stories we have heard and seen many times.

"I am from Abkhazia myself and I believe that if we want to understand and share these stories, we need to look at them from different perspectives. This is an amazing story of people who have been at the heart of these endless wars for years already and learned how to survive in these conditions. These 20 years have turned into a whirlpool and the film's protagonists are swimming against the current. he Enguri is protective and threatening, a link and a border too. Their life is built around the pace of the river sometimes it dries out and only dribbles, sometimes it overflows and floods the roads. They have a lot to say but for now they are keeping their silence, I think that this is a reflection too they become tired and hushed, and that's what I had to film."

Nino Kalandia

Taking into account recent developments in the documentation of the history of modern Georgian cinema, especially Georgian documentary films, a compilation is being made of the names of those Georgian directors who achieved great success in many international projects and at festivals. A special part in this history is played Georgian film director Tinatin Gurchiani. Her success in the film industry began in her childhood, when she was just 7-8 years old. She made a bet with a classmate of 100 pieces of Pedro chewing gum that she would definitely become a filmmaker, and has now won it. The desire to turn everything around her, her life and reality, into film has its origins in her childhood. Born in Tbilisi, she left to study in Germany at the age of 19 and graduated from the Faculty of Feature and Documentary Film Directing at the Babelsberg Film Academy. "It's already been about twenty years since I started traveling between these two countries and I feel at home in both of them."

Tinatin Gurchiani's film "The Machine Which Makes Everything Disappear" attained an unprecedented number of festival screenings and victories in a very short period of time. This film, conceived as a great "visiting card" for the international cinema world, left a great many festival judges and audiences worldwide fascinated by its 13 characters and 13 "real" stories.

The successful start of another project by the director has led to huge interest and the strengthening of expectations."The Nyon Documentary Film Festival has for decades been considered as the most important art-house film festival there was. When we learned that it was looking for new projects from Georgia, we decided to make our contribution and represent our country properly. Our project was recognized as the best. After this we received funding from the Amsterdam International Film Festival's IDFA-Bertha Fund, this month we are waiting for a response from the Sundance Film Festival and we are planning to apply for other funding. We already have an agreement with ARTE." Despite the fact that she has received offers for the project from a number of different large production companies, the director and her group have not given their final consent. In this way they are trying to minimize the number of other countries and partners involved in the project, so that nothing will impact on their rights for its use and distribution. At the end of autumn the director will take a final decision.

"Love and eroticism, memories that remain the twilight of our lives." This is how Tina Gurchiani describes the subject of her new movie "Amorous. Pastorale" and says

that the film will be based on Georgian folklore on the theme of love and some specific local love traditions. Interestingly, the film's main characters are going to be elderly people.

The director's special attitude to her characters is not new, it can be seen in her previous film ("The Machine Which Makes Everything Disappear")."When I returned to Georgia after a long time abroad to make my first feature film, I discovered that the faces around me held different information, told different stories than the films I had being thinking about. So I decided to make a film about real people with real stories, put "their" moves onto film. So we announced casting sessions, and invited everyone who considered that their lives would make a "good film". The film crew felt a great sense of responsibility towards the main characters in the film, who were keen to share their life experience, and this brought its results... They were introduced to audiences in 150 countries."During the filming process, we saw that there was a lot of very emotional material building up which would leave no one unmoved. Some members of our crew were from Germany and couldn't understand Georgian, but they could accurately feel the "good" and authentic characters even in the absence of words. This was a method of testing out on a "foreign" audience material that we are already in the process of shooting."

"Amorous. Pastorale" is waiting for its heroes...

The process has already started. As before, the director is going to make an announcement about casting through regional and national media. In the last week of September, the film crew will arrive from Germany and the filming of the first part of the film will start. According to the director's estimates, the shooting should be completed by the summer.

Tinatin Gurchiani's inspiration stems from life. The films that she creates about real heroes and stories serve as the expression of the feelings and emotions of real-life characters for both the audience and the director. "Although films are born from one's own experience, I never wanted to tell about my private life, or show my personal stories on the screen, no matter how interesting they might be. I don't like when one can identify the director's specific life stories in films by women directors."

Despite the fact that when she is filming there does not exist an actual script , for her as a director all the joys, adventures and at the same time the challenges derive from this particular characteristic. "Every scene is a sort of a journey, whose ending you don't know in advance. Just as in life, there are many final possibilities. I always have the vision, shape and structure of the film in mind in advance, but its individual elements and emotional color, the mood, and degree of severity, are brought in by the characters' lives and events throughout the filming process. The final result is very interesting for me too."

According to the director, in addition to the drama, documentary films need appropriate quality in order to be shown on the big screen and reach the hearts of many viewers. And appropriate funding is needed in order to achieve this. "I categorically disagree with the National Film Center's strategy, which is to make a distinction between fiction and documentary films on the basis of the difficulty and complexity of the shooting process and give just one tenth of the fiction film budget for the production of a documentary film and in most cases even less than that. In my opinion, this will not lead to good results for Georgian documentary cinema, which is not well developed. Documentary films, with their characters and authentic emotional stories, drama and diversity of stylistic techniques, are capable of much more, probably even more than feature films." The only real way to create this is with the director's interesting ideas, initiatives and capabilities. Even when all three components are deprived of the additional component opportunity young filmmakers such as Tinatin Gurchiani can still make successful films due to their motivation and enthusiasm.

As a child she wanted to turn all the events and all the books which made a big impact on her into films, and she would make a vow that someday she definitely would turn them into films. A number of the vows have fallen by the wayside, but there are several which she still keeps. Thomas Mann's "Death in Venice" is an interesting case her. As a child she thought that she would create her own film version of this book and only then would she see the famous film by Visconti. Time has passed, "then this writing lost its special importance for me, but I haven't seen the film yet. A vow is a vow..."

Maka Kevlishvili

In Georgian (and not only Georgian) cinema (as well as literature and theatre), the theme of brothers is quite common. Their relationship is of the main or secondary importance; the variations of this topic, the stories built upon it, express a variety of ideas and problems.

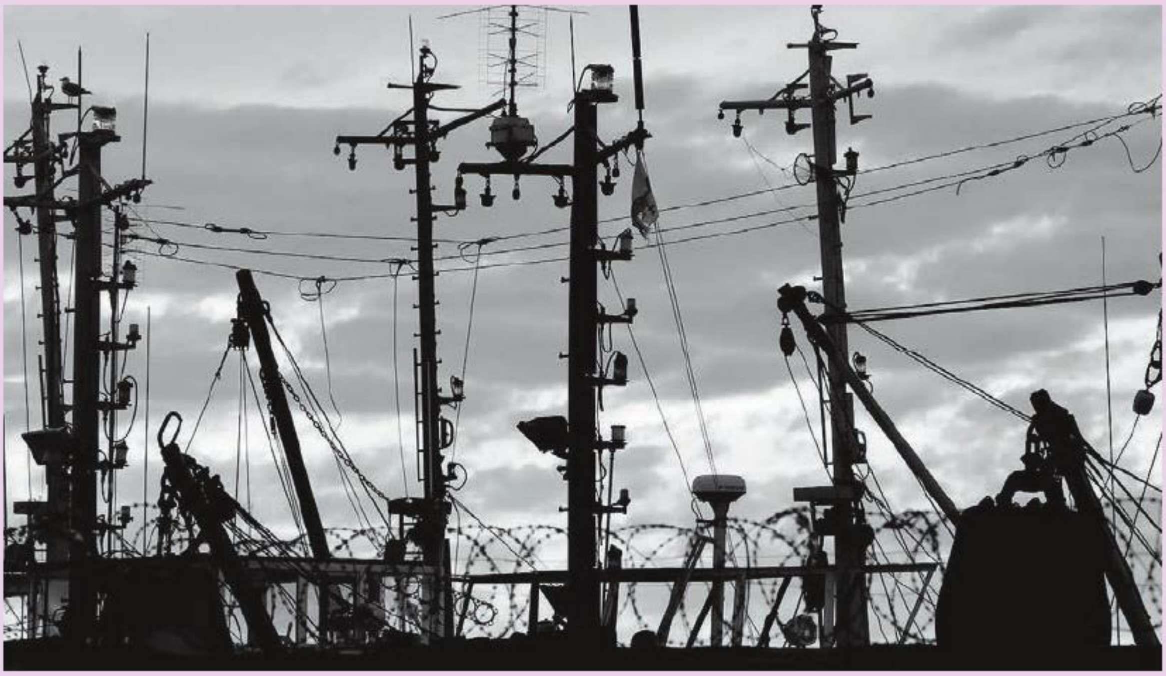
We can say that Levan Tutberidze's new film "Moira" (a small fishing boat, which turns into the object of hope and an arena of tragedy, which is named after three Greek mythological goddesses of fortune) is about two brothers and tells a brief, but comprehensive story of their family in several stages. The story evolves in a world in which there is no place for them. And if there is one, it is so fragile and unstable that it collapses at the first touch, like footprints on the seashore erased by the waves.

The prison door opens and a young man (Paata Inauri) steps out into the free world. HIs brother (Giorgi Khurtsilava) is waiting for him, his disabled father, who is in a wheelchair but still a young man (Zaza Mgaloblishvili), waits at home. The brothers have a mother (Keti Tskhakaia). She is in Greece and earns a living and feeds her family by singing. She already has her own life, different from the old one and from that of the family.

Even in the infinite space of the sea, the brothers' life is still closed, hopeless and helpless, but saturated with tiny joys: just like the lives of many people today. Wherever they are, in a coastal town or far away, in the most remote village of Georgia ("The Village" is Levan Tutberidze's previous film), maybe in other places too.

The screenwriters are Data Pirtskhalava, Giorgi Kobalia, and Levan Tutberidze. The composer Nukri Abashidze, camera operator Gorka Gómez Andreu, producers Nikoloz Abramashvili and Levan Tutberidze and the company Cinetech. The cast includes Jano Izoria, Davit Khurtsilava, Lili Khuriti, Irakli Sanaia, Bachi Lezhava, Lasha Gurgenidze, Ramin Kilasonia, and Giorgi Surmava.

For the scene of action, Levan Tutberidze chooses a small seaside town; the streets, the shoreline, the sea itself and its surroundings, a house (neglected and uncared for) situated just two-three metres from the water as a whole as well as individually becomes a metaphor which



expresses not only social poverty (the authors define the film as a social drama), but also a way of life the spiritual state of people and society. The place becomes a symbol of the crisis inside them and in their relation with the environment, when everything is predicting a break in harmony and when everyone, first of all the state and the situation in it, is involved in the creation of the crisis.

The camera operator Gorka Gómez Andreu creates and determines the original dimension and spatiality of the film's atmosphere. Floating with conventionality and playing at the edge of reality. There is a calm, imperturbable tempo. As if the scenes were without action. Just ordinary everyday life; like fragments from reality. The elements of modern civilization and frozen, stopped time. Stagnation and fruitless attempts to combat it. The resistance to their fate; small light spots and the ineffectiveness of the fight for survival.

It is as if nothing special happens in the film. The director uses minimalist devices to show the progress of the story. No effects. No exaggeration. No emphasis. Only light touches and nuances. Life is full of monotonous daily routine, although the negative prevails due to the state of affairs, Completely normal life events are interfered with by dramatic colors.

Then the monotonous and calm flow gets broken by a chain of criminal acts. The brothers' paths intersect with criminals. The criminal acts increase and become harder. The atmosphere of the film becomes more tense; it becomes charged with light and hope too. The town, the market traders, port workers, random passers-by, acquaintances and strangers clearly and explicitly form a strong, diverse, characteristic picture of life in the current society.

While looking for jobs or other sources of income, anticipating their mother's return, attempting to find a wife for the younger brother, time passes peacefully. It is as though time has no beginning and no end. This tense tranquility is occasionally interspersed with repressed sadness and conflicts (for a reason or for no reason at all). However, the internal tension follows the film from the very first episodes until the final ones.

"Moira", which is a metaphor for freedom in the film, doesn't bring freedom. It prepares a different fate for the brothers and draws them to meet their fate. Everything turns out to be futile. A tragic end is waiting for them.

Georgia is entering "Moira" in the 88th Oscars 2016 in the Best Foreign Film category. Earlier at the Los Angeles Film Festival, it was awarded the best film prize and participated in the Warsaw and San Sebastian festivals. The Tbilisi International Festival opened with "Moira" and according to reports it has been invited to several other festivals as well.

The film was financed within the Regional Development Program of the Ministry of Culture and Monument Protection of Georgia and the Georgian National Film Centre will provide funds for its promotion.

Lela Ochiauri

"Social Cinema brings together social analysis and dramaturgical conflict coherent with narrative structure". This opinion belongs to Peter Roffman and Jim Purdy, American social cinema researchers. Many people do not like segregated discussion about cinema, whether it is a „feminist film" or New Queer Cinema. However, ignoring good taste, while there are certain trends in the cinema, we cannot avoid discussing them.

Some Georgian directors also say that for them the story of some guy from Gldani is not more important than the environment of their own district or its residents. However, the social issue has become very topical today. The directors left the central districts of Tbilisi and went to the countryside and the peripheries of the country, but took with them their falseness and Tbilisi accents.

Vakho Jajanidze was making social films even before this subject broke into the cinema in recent years and became rather banal

"Exodus" is a short film, made in a joint project with the Georgian National Film Center and TBC bank.

The story revolves around two women living in Chiatura. One of the women works as an operator of the mine's cable car, while the other does house work. In the evening they have supper together. The same pattern repeats the following day, the next day and so on.

Those who have not seen the film may feel it to be sentimental. In "Exodus" we can really see such details, but the main character's face, the close-up image of her, is absolutely free of sentiment and emotion. It is the face of a real person free of falseness, which makes watching it incredibly interesting.

Tatiana also loves to spy on people. From the cable car or from the sky, she watches her sister, neighbors, the street, the city from a spyglass (so to speak, she is armed with a camera).

Vakho Jajanidze uses words minimally as he understands the advantages of visual narrative in cinema. When you give freedom to a cinematic eye, reality and the social environment gets reflected in the film itself.

Therefore, in the scene of water distribution, the director resembles his colleagues, who try to stage life superficially (without too much effort). At the same time, the film's color, the atmosphere, and the main character are almost documental and alive.

"Exodus" is Vakho Jajanidze's first feature film, but he will return to documentary cinema. I believe that today social cinema in Georgia has a director who knows the structure of cinema very well and who has great potential for further development.

Giorgi Razmadze

The dance of death is one of the iconic images of medieval culture, expressing the vanity of life. The personified victims of death are people of all social backgrounds and ages who realize the ruthlessness and inevitability of death and either accept or worry about it. Over the following centuries, the visual arts, literature, music, theatre, and cinema have at different times repeated this mystifying reality so indivisible from our existence, in various forms, variations, styles, in canonical or interpreted narratives. However, all of them share the same root and subtext. These forms mirror not only individual cases but rather a universal phenomenon by reflecting on it.

The first co-investment in the film was from the state plus the private sector. In 2014 the National Film Center and TBC Bank joined together to provide better conditions and environment for young filmmakers to make short and documentary films in 2015.

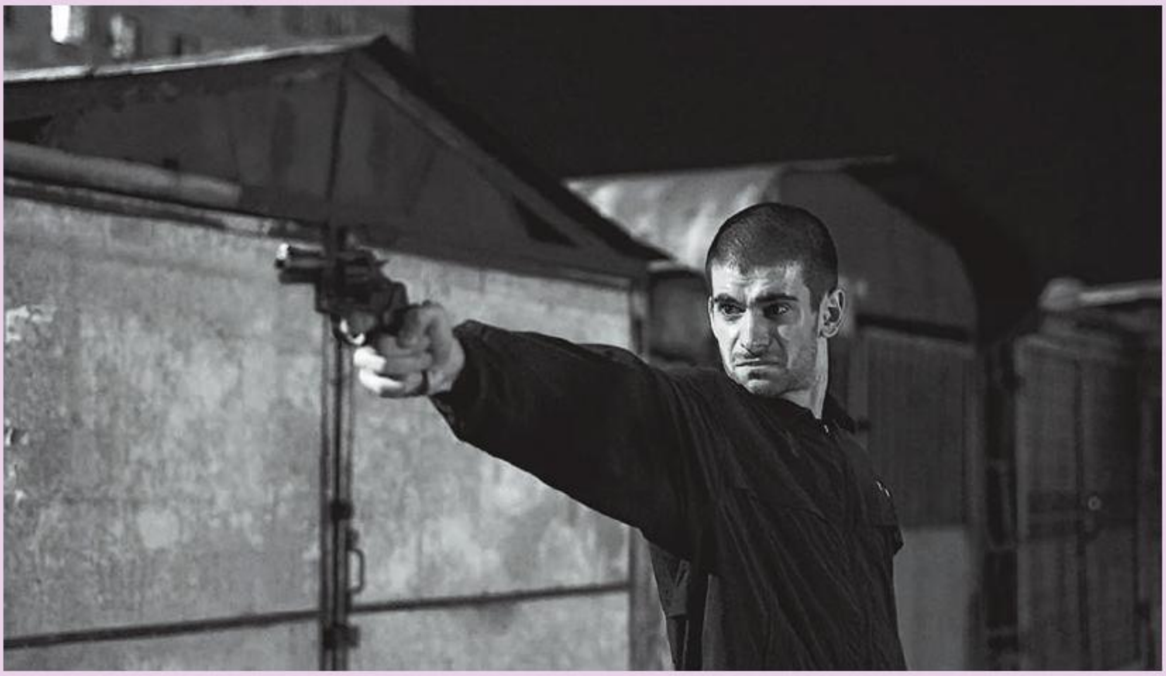
Six films. The new face of new Georgian cinema. New names and familiar names. New films and different new discoveries. And one direction. Can we see this direction as a manifestation of the characteristics of today's youth cinema as well as the main idea of the young generation of filmmakers?

Tato Kotetishvili's "Ogasavara", Data Pirtskhalava's "Father", Tamar Shavgulidze's "The First Day", Tornike Bziava's "Wake Man", Vakhtang Jajanidze's "Exodus", and Giorgi Tsilosani's "Preparation". These film freely and explicitly demonstrate what young people are concerned about in society (its spiritual and physical reality) and in themselves and show the process of self-contemplation. What is going on in the world? What is going on where a lot of pain is accumulated, where there is a lot of loss, frustration, a lot of sorrow and almost no hope and joy?

I do not know whether it happened "intentionally" or involuntarily. I do not know whether the committee of the National Film Center "deliberately" drew attention to one theme or not when it selected the six projects out of the many presented at the competition. I do not know whether the directors agreed on a common topic before the contest or whether this was a "requirement" of the Film Center and TBC bank?!

Of course, everyone searching for all of the above-mentioned conditions makes no sense and it has nothing to do with reality. However, all the six films, despite different handwriting, style, thinking, age, artistic vision, share one main theme loneliness and death. Sometimes this is the same thing.

How did it happen that in these films by young people (and therefore in themselves) there emerged thoughts of



rejection, loneliness and death? The desire to talk about it? Talking with dry, emotional, cold, painful, humor, and light tones, but still about death? That the existence of death is a constant reminder about the transience of life? What caused such an acute feeling of the futility of life, the separation from solid ground, the deadly monotony of life, the tediousness and lifeless flow of life? And are there different reactions and attitudes to death from people of different ages, family members, strangers, acquaintances, those who are dying or have already died?

The films, so different and original, clearly reflect the attitude of young people towards themselves and their community. Each of them is based on a description of social problems and therefore a messy, hard and tough life. In most cases, the poor economic conditions determine the way of life of these people and affect their spiritual and physical state; also of death itself, which has different faces.

How children see their fathers, how silently children suffer from missing fathers, and what actually fathers are like in the imagination of children and in reality. What are the directions that boys left without fathers choose, what are their thoughts? Having broken the links with their parents, they aimlessly wander the streets at night, with fatal collisions and physical feeling of death which just has passed by, splitting a personality into two and sometimes more ("Father").

How children lose their parents and how the feeling of bonding and attachment to a place gets lost with it. How addresses disappear. How death, which this time has its most brutal face, enters life. This is most painful and evokes a feeling of cold. What do children feel after they have lost mothers, created their own world and become locked in it. The very first day after the death ("The First Day").

How the persistent repetition of the same process makes women lose their feeling of life. How monotonous, boring, rainy and foggy everything around becomes. Time stops and the physical feeling of the pain of vulnerability. It is all the same. It is all the same and there is nothing light in this monotonous closed space and environment. Others rarely get here. The loneliness of the couple in this kind of deserted world ("Exodus").

How imagination and perception changes reality and fact. What do lovers experience and how many things are going to happen in their lives falling in love, making decision and getting married. This may be even until death. Maybe even after death. In another space, another surface, outlines of which are not really there. Or until frameless, weightless, and eternal love. An altered world which has the slight scent of death from the very beginning ("Ogasavara").

How do lonely people live? How do their lives go on from wakening to a wakening, from death to death. The feeling that nobody needs you. Everyone has left you. They all went somewhere. But you still do not lose the ability to live and your dignity, even there, even when you have lost everybody and life is approaching its end. When you become a patron to others left lonely and abandoned, and add color to their existence ("Wake Man").

Has anybody thought about it? Perhaps they have. Perhaps some people are like this themselves. The filmmaker as well. The characters too. The audience. This is different, because society is like this or like that.

Stories are built on this. But more important is what lies, and what needs to be read, beyond what is "seen" and what the words are. How are people expressed through these "words or wordlessness", their thoughts, their feelings? How is time expressed? How does the author emerge? How does a generation emerge?

Each film contains messages not to the future, but to present society; and not from the young generation to the older generation. The messages are for those who are around us now, who are alone "hungry and thirsty" and who are waiting to die in solitude; those who need our support and attention.

Lela Ochiauri

SPECIAL CINEMA

The life of Gela Kandelaki is full of experimentation and a long creative process in searching for a form. Documentaries, fiction, animated cinema and shadow theatre all are united into one system, into one world outlook. His films include «Football Without a Ball», «Children›s Picture Gallery», «Imereti», «Nokalakevi», «The Misfortune», «The Village», «Last Letter from Van Gogh», and many others. However, for some reason, he still has unrealized projects.

Since 1969 Gela has worked as a teacher in Georgia and abroad. He has founded the film studios Kvali and Kvali 21, as well as the Abkhazia Film Centre, and the Budrugana Shadow Theatre.

Mr. Kandelaki, you have worked in different types of cinema. What opportunities did each of them give you to express yourself?

One of the important problems in cinema is to overcome nature. The sense of reality in it is so great that any object or event which is framed in a cinematic box gains this feature in itself. A phenomenon mirrored in a scene is not natural. To achieve realism through a reality created artificially is very difficult. The viewer is interested not in the environment which you are portraying, but rather how you see and perceive it. In this regard, cinema is a complex art. In documentary cinema too, you are bounded by this framework – here it is also necessary to offer a viewer an individual perception of the world, an author's spiritual anxiety or joy. In other art this problem actually does not exist and music and poetry in particular are free from this. An individual refracts nature and thus nature is overcome. That's why I found myself in animation as it is closer to poetry. Shadow theatre surpasses this as a movement reflected on the screen is only playing with shadows and nothing else. Overcoming nature here is not necessary because the breath and energy of a living human being is put in it. In cinema the strong sense of realism makes any element naturalistic. For example, a nude female figure placed in a cinematic frame instantly arouses passion in the audience.

In "The Misfortune", I tried to make nature realistic and so I collected all the elements for the interior and exterior from different regions and this enabled me to make the action free from naturalism. In "The Misfortune", the important thing was the spiritual and not the physical state of my characters. For me the most important thing in cinema is the process of searching for artistic methods.

Let's talk about modern cinema. In your opinion what is the most important problem here?

The issue of education is the most problematic in Georgian cinema. It is a system that does not allow the training of an artist, but rather a handyman. In cinema I am most annoyed with the amateurism of people who have no professional conscience. It is precisely these people who can go for everything, fulfil any order, and promote the propaganda of immorality, which leads society to the abyss. That is why I consider that changes are necessary in the current education system.

When I was studying at the Theatrical Institute, I had an opportunity to connect with such teachers as Mikheil Tumanishvili, Lili Ioseliani, and Sasha Mikeladze, etc. Then I went to VGIK (the Moscow Film Institute), where I can

say that I learned nothing new. Therefore, it is necessary to select staff at the Theatre and Film University who will not only enable students to master a profession, but also to develop personally.

At the very first meeting with students, I tell them that as soon as you start the creative process, you should throw everything I taught you in the waste bin. When the creative resources are exhausted and a certain crisis starts, then you can look in the bin and take out what you need most. That's when the analytical process starts in the life of an artist. Here your knowledge is necessary. In this process you already understand your weak points, your mistakes. In this moment, your talents are mobilized and you can easily get out of the woods. Unfortunately, today young people themselves do not know what they want, what they are writing and trying to create.

Artists must have a high level of civic awareness and create their art and feel pain, suffer from this position. When I try to express myself through the form of a motto, this means the emasculation of the form. Unfortunately, the search for form doesn't often happen in Georgia. However, I think that a similar trend can be observed in western cinema as well – Brecht ruined art by introducing publicism into it.

There is also a problem of analytical professional criticism, which I think does not exist in Georgia. I still cannot forgive Georgian film critics the fact that they did not appreciate such an interesting animated work as Dato Takaishvili's "Plague". How can we not be proud of such a genuine pearl? Does we have to wait for 40 years to pass as in case of "My Grandmother" by Kote Mikaberidze to really value it? I do not want my readers to understand my points as a criticism. I'm not talking from the position of those who don't like anything. It's just my personal heartache.

You have contacts with European film schools. Do the Western universities have the same problems?

Most artists in the West are focused on commissions for their work. For example, a German director visited us who wanted to make a film on internally displaced refugees from Abkhazia and Kvemo Kartli. He collected a lot of material here and after he left he called me after a few days and asked me to send him some documentary footage as the basic idea for the film came from the customer who had placed the order with him. At this moment, creativity or artistry no longer exists, doesn't it? In the West, many directors who make interesting and individualistic works almost never or hardly ever find funding. During a meeting with students at the London Film Academy, I realized that they had no idea what was meant by exposition, composition, and so forth. This means that they are studying the craft at an intermediate level.

What is the latest with the Budrugana Theatre?

First of all I should say that what I am doing here is a kind of sublimation of my film 8½, which has never been made. We have several interesting projects in the theatre. I am going to stage Sulkhan-Saba's sermons, where the main that will happen is playing with the transcription of the words. The main emphasis in the play will be on the

music and words. I am also thinking about «Mate's Passions». The work itself is quite large, but Teimuraz Bakuradze is working on adapting it. In this work, I want to break down the stereotypes of the wild nation which was established in the West during the Soviet period by the Russians. To realize this idea, I need a bigger cast and a bigger space, and we need lighting as well.

It is also important that we have contacts with Indonesia and Lithuania. Our actors go to Indonesia, the country of shadow theatre, for masterclasses, while Lithuanians want to master this art here. In the next stage, Lithuanian versions of our plays might be created. And we also hope that they will create something valuable which we can copy here.

Maybe you could say a few words about the Nikozi Festival and the school there?

The idea of the Nikozi School belongs to Bishop Isaia. With the difficult situation in which the local residents live, he wanted to found a place where children would learn animation and art. Despite the situation they are very enthusiastic about creating small animated films and sketches. Soon a dance teacher will start to work with them. This initiative will be realized with the support of the Ministry of Foreign Affairs. I want to make an animated film with them based on the children's stories. A talented and exciting generation is coming, with true values and interests.

As for the festival, as you know, it has already established its name in the West along with popular and important animated film festivals. Unlike the other festivals, here the participants are not competitors. There is no contest here. We get to know each other's works and we exchange a lot of things.

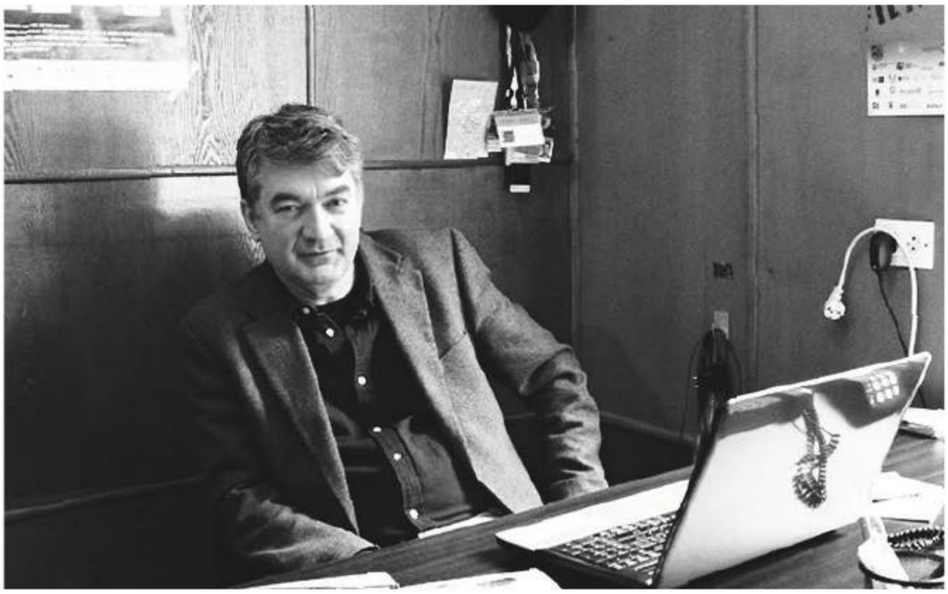
Did there appear to be any new trends in terms of the development of animated cinema at the festival this year?

As in art in general, there is a crisis of form, ideas, and individual style in animated cinema as well. At this festival we try to select the best works from all over the world. The selection process is very strict. In fact, we have exhausted interesting artwork made in animation cinema. Therefore, this year we focused on film critics in the field, who while working at the Nikozi Festival will introduce an appeal to the society of world animation. I think this innovation will be interesting for all the artists in the field.

As far as I know, you are going to make an adaptation of "The Knight in the Panther's Skin". What will your next film be like?

The main structure of Shota Rustaveli's "The Knight in the Panther's Skin" is told through music, images and sounds. This film will be made for readers. Together with the animation I will use documentary footage. When the text is the original, the images will be zero in order to clearly bring it to the audience. There will be two films: "A Stranger Knight" and "Nestan-Darejani". In fact, what I want to do in "The Knight in the Panther's Skin", I have already tried out in "The Tiger and the Knight".

Maia Levanidze



What does an effective cinema policy mean and what significance does it have for the separate artistic units as well as for the state?

Cinema policy is related to the policy of culture and cannot be separated from the general strategy. The strategy is the starting point and if the public agree that the state is responsible for taking care of culture and giving money to culture, then the state must meet the public interest.

As for the ideological trends of the state, they will be reflected in all aspects of culture including the cinema. However, even if the state does not decide to support culture, art will still exist. People will keep creating because it us a natural state for a human being and talent will always reveal itself. A state which is interested in the welfare of the country and its people should help this talent to develop. When the state runs such a policy giving preference to human beings and their needs instead of taking control of them, then it necessarily encourages art and human creativity.

What specific assets does an effective cinema policy have and what kind of activities should be carried out?

The formula can actually be seen very easily. Just let us take a creative person and follow their development stage after stage: for example, if they are found to have musical talent, they enter the music school, isn't that right? The music school should exist – this is the job of the state.

It is the same with the cinema. In this area there should be institutions, cinema unions, and cinemas clubs. Movie theatres should be accessible to everyone in order to satisfy people and their broader interests. Then a correct policy should ensure that there is an advanced film school - higher schools must be able to provide students with good education; trips, workshops, required literature and practical courses, high quality training, etc. will help them to obtain knowledge.

After getting a professional qualification, the state has to take care of further qualification through festivals and various activities, encouraging and inspiring people to gain experience, read books, make critical reviews of their own work, and attend courses. The state has to take care of the artist, even when the latter becomes an established master, through retrospectives and exhibitions in order to enable them to share his experience with young people.

The creative process is one thing when the artistic work is already autonomous and in an independent world. It also has commercial potential and therefore the artwork has to be given the opportunity to get to the market and

realize its commercial potential. Finally, when an artwork gets older, it has to be looked after – this is part of protection, archiving, classification, and storing of cultural heritage. After some time, an old film needs to be restored so that the classics can still be accessed, and so forth.

What stage is Georgian cinema currently at and how would you assess the present situation in the context of cinema policy?

Georgian cinema today still lacks depth and is quite superficial. It depends on the level of qualification of the artist. This is directly related to the culture policy.

I would not say unequivocally that the strategy of culture is bad or does not exist. Many concepts and strategic plans have been introduced and they are still publicly available – you cannot agree with every single point and view when reading them, but their implementation is still the most important thing.

There was a promise that the budget for culture should be three percent of gross national income, which is about seventy million Georgian lari. Today, the budget for culture is eighty-five million lari, which means that the state spends less than one percent on the culture.

When they were coming to power, the Georgian Dream party had to have a finished conception of culture because people vote for a particular party's program. Work on the cultural policy actually began three years after the ruling party came to power - this is too late but better late than never. I hope something will be done.

What specific areas should be strengthened, in your opinion, and what initiatives are needed?

The main actor here is probably still the Film Centre. In 2000, the government decided that it should help the cinema. According to the statute, the National Film Centre defines, introduces and implements cinema policy. In fact, today, its main activity seems to be only subsidizing and the impression that such a huge organization has to finance films and then export them abroad. The Film Centre's main function, in general, is not just the

distribution of money. The Ministry of Culture can also transfer money through the committee. The Film Center has to share cinema policy and be the main point for cinema activities, a place of hope for all filmmakers, and an information center and guide.

There needs to be constant work in the form of education, through workshops, training courses, studies, and requalification. A cinema library and archive should be set up and the film center also has to deal with the restoration and development of a cinema network. In addition, the Film Center has the job of liaising between the various film institutions. If some problem arises, it should meet all parties in order to together find the best solution. You cannot ignore it when the cinema "Apolo" is being sold, or when the Ministry of Economy is going to do something with the film studio. You have to raise your voice when something wrong is happening and respond to it.

Assessing the Film Center, I would say that it definitely has to be more active. They should not hand over film policy to others. They should have the ambition to be the trendsetter and its proponents.

What can people working in the film industry do in order to contribute to the further advancement of the cinema industry?

Of course, self-organization is very important, I mean establishing production companies, guilds and other organizations and not only trade union initiatives. One of the most important initiatives was the Georgian Cinematographers' Union – but this has turned into a totally vague and obscure organization, losing the function it had for decades. The union comprises three hundred members and we never know what we do, it is only the real estate which brings us together. The members need to think through their functions and capabilities. Generally, this kind of creative union should receive more funding. We really lack initiatives for self-organization. We should make greater attempts to do our best.

The theme of this issue is "Cinema in the Name of People". How much are people able to access the cinema?

Despite the fact that the government has declared that the masses should have access to films, and people should be able to see films, the barrier still exists. In the current economic conditions, if the ticket price is ten or fifteen lari what access are we talking about? At the same time, as soon as you require a film to be commercial and profitable, and try to employ people, you cannot provide equal access in the system.

Unfortunately, this is true. I think here we need to talk about the importance of self-organization. Initiatives for of municipal cinemas, film clubs and educational institutions, as well as open screenings, should become a reality. People should be able to see films for free or at a relatively low cost. But we do not have enough cinemas. Considering the average European statistics, in Tbilisi there should be up to 100 cinemas. In Berlin, for example, there are 300 cinemas.

Elene Pasuri

The whole of Georgia is speaking about Film School as a successful project. Various events held over the course of the year have been covered in the media, including our magazine. But now I want to talk to you about another new thing which took place as part of this project and which excited all of the school's members. Over the course of two months a so-called "shooting front" was opened in the regions involved in the project, in which the children of Film School took part. With the help of the curator film directors, the young people made five films based on their own scripts, filming different short stories. The process, which was conducted in different regions of Georgia, crowned the experience the children received during the year of the project.

The students presented sketches from which were chosen the scripts to be written. Over a one-month preparation period, the students of the school distributed roles, selected the shooting locations, conducted casting, drew storyboards, and psychologically prepared themselves for the serious work ahead. They were given the opportunity to test themselves in the art of cinema. They demonstrated the skills they had gained over the year of participation in the project. The experiment was difficult not only for the schoolchildren but it also turned out to be a challenge for the curator director as he had to provide intensive consultations to each "newcomer", whether it was a director, actor, painter or make-up artist. Students from the regions of Mtskheta-Mtianeti, Imereti, Adjara, Shida Kartli, and Kvemo Kartli presented short films on behalf of their regions and set out their subjects from different viewpoints and with youthful energy.

The film "Meeting" presented by the Mtskheta-Mtianeti region describes the relationship between two friends from different villages and shows how they have to travel a long way to meet each other. The film from the region of Adjara shows children imitating their violent parents. Everything seems to be a game which ends in laughter until the finale, when the real parents appear with tough and stern faces, which brings us back to reality.

In the film made by the representatives of the region of Imereti, a girl born at the beginning of the last century dreams of being born in the USA, and the director shows the contrast between present-day Georgian reality and life in American in the 1930s. The region of Shida Kartli put the emphasis on social problems and showed one day in the life of an orphan girl who has problems at school, though her father understands her very well. In the film "Banal Song", the region of Kvemo Kartli told us about the psychological problems of the period of adolescence. The main character does not dare to reveal his musical talent because he is under the influence of a violent bad boy at school... he doesn't succeed in his love affairs either but in the finale he helps the "bad boy" with his new song to be performed at a charity event held in his support.

The children share the experiences they gained from working on the films:

Mariam Palkosadze - Dzegvi State School (16)

Making a film is a tremendously challenging and enjoyable process. A lot of ideas are going around in your head and you put a maximum of effort into finding the best, creating your own and not just copying others. During the time we were shooting the film, we learned a lot, made new friends and entered more deeply into the art of cinema. After working on a film, you appreciate other people's work more because you are well aware how much work is invested in a film.

Not everyone is given the opportunity to shoot a short film or even a sketch, and I am very happy that I was lucky enough to be involved in a project like this.

Tamar Zaridze - Ananuri State School (15)

I thought that shooting a film was relatively easy. I often read about it, but I still could not believe that the shooting process would be so difficult. During the filming I was very nervous and I annoyed one person. I want to apologize to him. I hope that adults don't argue during the filming and that it was just my childish weakness. As for the work, I can describe it in one word – astonishing!

Giorgi Gardava - Rustavi No. 12 State School (14)

Shooting our films was difficult but at the same time enjoyable. This film has taught me a lot; it taught me that I could stand outside in freezing temperature for seven hours but still come back home contented. The crew turned out to be very friendly. When we finished shooting the film, I realized how difficult it would be for me to live without all of this. I would like to thank the founders of Film School and its members, and also everyone who contributed to making our film.

Mari Margvelashvili – No. 25 State School (13)

As a participant in this project, I never thought that I would be in a film. This was something unimaginable and unrealistic to me. But it turned out that it was possible and feasible. When we started working on the film I was the first one they shot. It felt really cool, but it was not easy. We faced many difficulties but we overcame them. We have a lot of memorable funny stories and videos left over from the process of working. I would like to thank those who initiated and implemented the project.

Tamar Maridashvili - Lower Gomi State School (15)

I always dreamed about acting in a film. I wanted to become an actress and I often pictured myself acting in front of the cameras. When we started shooting the film "Mud" in the Film School project, my dream started to turn into reality. My first role. I found myself going from dreams to reality and I was a young novice actress. I could not take in that this was all really happening. On that day I saw the cameras, the microphone, the screenwriter, director, actors, and the filmmaking students. One, two, three... and I was full of happiness and wanted every second to be imprinted in my head so that this wonderful day would never disappear from my memory... The scene I acted in was meant to last just one second but the measurement of time was of no importance to me. Thank you very much.

Keti Mikeladze - Dzegvi State School (17)

Watching a good film is a great pleasure which we have had for the last two seasons. But filming one yourself? That is a real miracle! With the help of our teachers, this project has allowed me and my friends to feel that we are part of the unique art of cinema. It was enough to see the process of shooting and to feel the challenges, hard work, and the satisfaction which remains beyond the footage. I am still full of emotion which words cannot convey. Cinema is a living body which constantly evolves and develops. I would like to thank the organizers. You united us young people into one big family which learned the true role, potential and value of cinema.

Natalia Mangoshvili - Zhinvali State School (18)

Before Film School I had never had the chance to attend and participate making a film. For me this experience turned out to be incredibly pleasant. I became part of the intense process of the cinema world, and I understood that the work is not as easy as it seems from a distance. I now understood that in addition to the directors and actors, the quality of a film depends upon the whole crew.

Indeed, the students from forty schools who participated in the project were left with some incredible impressions. The premiere of the five short films made by the students in the five regions in the Film School project was held in the Amirani cinema on 31st January, 2015.

Davit Chikadze

I am writing this article in response to the interview published in the 13th issue of the Filmprint magazine. In the article Anna Dziapshipa interviews Danish film director Tue Steen Müller, a leading expert on documentary cinema, a theoretician and a practitioner. The interview is very interesting and I agree with many of its points. However, there is one issue where I do not agree and have a completely different view.

Dzapshipa writes: "In Georgia we have not had a tradition of auteur documentary cinema although we had great achievements in feature cinema." This is an incorrect and totally unacceptable assertion.

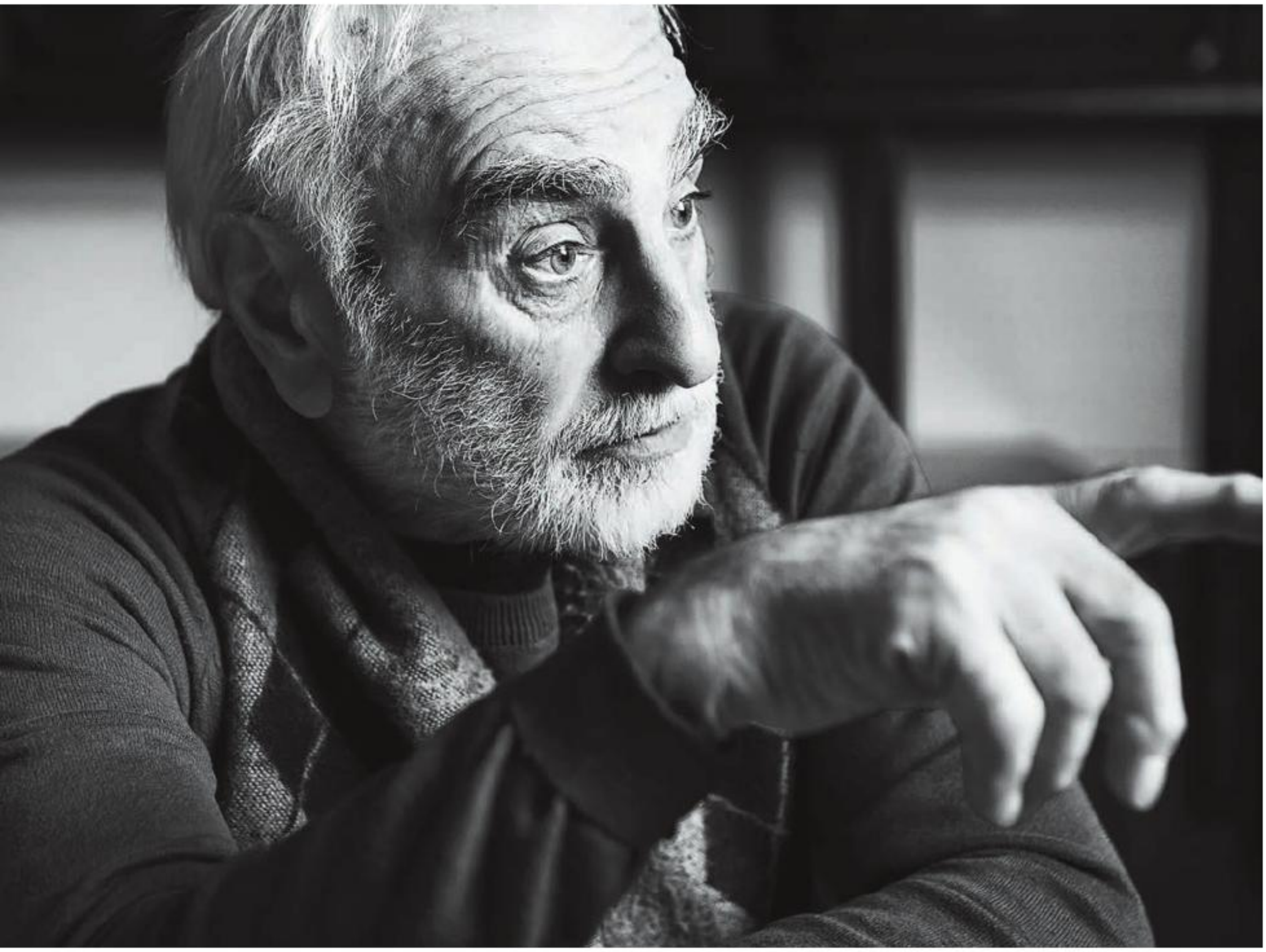
Let us start by agreeing that it is impossible for art not to be individual and therefore auteur. A work of art in which there is neither an auteur's signature nor an individual attitude is not art. Let us recall Dziga Vertov, the Soviet documentary film director. He had a theory that if you set up a camera and document continuously what is going on, this objective recording is documentary cinema. But this is not true! Even Dziga Vertov's films were not like this. When choosing a place for a camera, this is already an individual choice. When rejecting one shot and retaining another, this shows an individual approach. Especially when you are using a sound track and thus emphasizing this or that line. Another thing is whether the auteur may be an interesting or boring imitator or not, talented or less talented and thus the film may be good or bad.

Amazing auteur documentaries were made even at the end of the 1920s and in the 1930s. In the films of Mikheil Kalatozov and Nutsa Ghoghoberidze, the auteurs are very clearly visible. Later, in the 1950s and especially in the 1960s, a young generation entered Georgian documentary cinema and made these kind of individual films. The scientific films of Vakhtang Mikeladze, Gia Chubabria, Soso Chkhikvadze, and Guram Zhvania, are purely auteur films. They shot documentary materials from a particularly angle and with a particular method, edited the material in a certain way, which all revealed their own position and viewpoint. Otar Ioseliani's film "Sapovnela" is well known. It is dedicated to a little flower but does it not precisely reflect the philosophy which Otar Ioseliani later showed in his feature films?

Now let us remember what kind of auteur films were made at the end of the 1960s and beginning of the 1970s. What path the auteur cinema travelled and where it got to. What made documentary cinema like it is today, in the 21st century?

There was a film studio for documentary and popular-scientific films and then a second hub was set up, a television studio where both feature and documentary films were produced. I will mentions some of them: Buba Khotivari's "The Darial Sketches" - the material is documentary but it shows such a strong auteur's vision that it creates real poetry; "Football Without a Ball" by Leri Sikharulidze and Gela Kandelaki, in which the authors see football quite differently. They edited actual documented material in such a way that it seemed as if the players were dancing on the field. This film is also presented poetically. Gradually forms became more sophisticated. "Infinity" by Leri Sikharulidze was an amazing discovery for me. Using documentary recording and a certain amount of provocation, Sikharulidze made a film which is difficult to clearly attribute to either documentary or fiction.

Gogi Levashov-Tumanishvili's work is very interesting and aspects of it are reflected in today's documentaries. In the film "The Premiere", made about the actors of the Zestaponi Theatre, the director used dialogues, questions and answers to provoke the staging of scenes and in so



doing created a documentary-feature film. 'The Premiere" is less poetical, but in another of his films "Moon Globe", he showed us what a human dream is and then realized the dream before our eyes through the use of poetic passages. This was a principled approach to a free, documentary auteur cinema.

I believe that "Tushetian Shepherd" by Soso Chkhaidze, for me a film for all time, is a peak of creative freedom. He introduced these kind of documentary methods into a feature film and intermingled artistry and documentary in such a way that it is impossible to separate them. The feature film gained the characteristics and methods of a documentary. The same is the case for his unfinished film "Shvidkatsa". While shooting the film, Chkhaidze created such natural conditions that the participants (non-actors) revealed a high level of artistic skill and amazed the audience. The individual auteur approach became a principle and gave us a completely different creative solution. That is because these directors made both feature and documentary films. This was happening right in front of me, as I was then the artistic director of the Television Film Studio.

This was the principle and Georgian TV documentaries followed this principle. "The Spot" by Aleko Tsabadze was a feature film, but the documentary method is apparent in both the story and its realization. Staged episodes can be found in Mikho Borashvili's films too. Therefore, all the films being made in the television studio show an auteur attitude. This was my principle too. I believed that without that you cannot make a film.

Another principle also appeared: neither the camera, the microphone, or the cameraman doing the shooting should be hidden. This principle is followed in all of my films. Sometimes, independently from me, this results in the

creation of a genuinely organic situation. When they are opening a pitcher in "Cradle of Wine", they hand a glass of wine over to the cameraman. And then he is holding the glass of wine in one hand and the camera in the other. Such participation is necessary and in some cases it has become a principle. We had a principle in "Road" whereby through a continuous quest, the director is finding out right in front of you who you are, where you come from, which road your country went through.

Films by Guram Pataraia and Rezo Tabukashvili also involve such a quest. In Rezo Tabukashvilis's films the author's individualism is especially evident. Recording and search is an interesting synthesis; often life itself creates an episode for you and you have to pick it up and record it.

Another principle is the unity of the times, the confusion of the times: past and present, they all make one space. In the film "House of Joy", Ramaz Chkhikvadze in modern clothing is very organically sitting and acting together with others wearing traditional Georgian chokhas. This is also the principle used by free cinema today.

The greater the ideological pressure became, the greater was the need to find a new form and a new method. There was an obvious diversity in terms of genre too.

There are many big and small films which can be cited, which, together with their themes, attracted attention through the application of a variety of auteur methods. Dima Batiashvili made two excellent films "Avlip Zurabishvili" and "Sergo Zakariadze". Here, too, we see the author's individuality in shaping the characters. Zaal Kakabadze worked on the music direction as it was his field. Bidzina Rachvelishvili's "Bakers" seemed to be mostly recording, but conditions were created where people could open up and in this way the director achieved what he was aiming for. The documentary "Lelo" by Irakli Makharadze, Paata Tabaghua and Leri Sikharulidze was unique. There is no fixed reality and there are staged scenes – an excellent combination of different methods. Sandro Vakhtangov is an artist of the new period. He also has a distinctive style and is very individualistic.

Georgian cinema is interesting because here you see auteurs and a variety of individuals. I want modern documentary film artists to know that these traditions were established throughout the century, for a hundred years. All of these have not just been imported and adopted from abroad, and narration techniques have been created here too.

I still believe that the abolition of the TV Film Studio was a great crime. The studio had a totally different style which Georgian cinema has now lost and today's young people do not know that films were made in this unique style.

Many interesting topics are raised in this article. Tue Steen Müller says: "Today there are no fundamentalists, and nobody says that there is only one way of making a documentary film. Today there is a wide variety of choice." I agree, but I repeat: together with the established basic methods of documentary film (recording, narration and editing), all the auxiliary means, such as provocation, staged episodes, maneuvering noise and sound, which bring in the author's attitude – this had all been already conceived and realized in Georgian documentary cinema.

The magazine also deals with some contemporary documentaries. The root of all these conversations is that the author's attitude, an individual's vision, is particularly emphasized in modern documentary cinema. This is also supported by remarkably simplified video equipment. The camera is very light so that one can walk unnoticed and shoot without worrying that the film will run out.

The article also refers to a system of workshops and an established framework. My feeling is that if you slavishly attend these workshops, if you receive all the advice of any teacher or a master without criticism and judgement, you will not get far from being a stereotype. This is definite.

Today it is possible to talk much more freely about both good and bad. A lot of good things are going on and just focusing on only the negative brings in a bias. The principle of cinema is as follows: to find the truth via confrontation, as the latter results in intense drama.

Another important topic. With regard to the involvement of public broadcasting, Tue Steen Muller says: "in many countries, Denmark included, there are co-production agreements... Cinema institutions and representatives from public broadcasting fund films together in cooperation." I know that the same happens in other countries too. This is very good and it would be good if it were to happen here too.

Finally, I would like to say three things. First, it is unfortunate that our film historians tell us only a little about what Georgian documentary cinema was like. This is terrible. Second, important Georgian documentaries have been completely forgotten. This is a crime. We have to show them. And third, the Georgian Film Center should be more active in endeavouring to create digital versions of these films. Part of them are stored in Moscow, the other part in Georgia. We have come to the point where young filmmakers think that we have never had auteur documentaries in Georgia. This is a mistake.

Nino Natroshvili

The Political Exile Makhmalbaf Refers to in Every Interview is his Visiting Card Iranian director Mohsen Makhmalbaf's visit to Georgia was a big event for filmmakers as it allowed them to familiarize themselves with the director's special working style and methods and to get to know his different worldview and culture.

His film "The President" tells the story of a dictator who runs an imaginary country. There is no specific time and place here, the director talks about dictatorship in general as a negative phenomenon which has no homeland. We asked the actor Michael Gomiashvili, who plays the main role of the president, about the process of working on Mohsen Makhmalbaf's film.

How did your relationship with Mohsen Makhmalbaf begin?

Makhmalbaf had seen me in Giorgi Parajanov's film "Everybody's Gone", where I played the hairdresser Jora. They offered me the same role in "The President", but in the end this was played by Zura Begiashvili. From the start, I saw some similarities between the two roles and I did not like it, but I agreed anyway. Makhmalbaf is a world famous film director with all his family and his name, and of course I wanted to work with him...

Before arriving in Georgia, he asked the casting director to prepare my photos but then he opted for another artist.

When Makhmalbaf arrived, they arranged a meeting in a studio. I went along and we talked. For a long time he didn't know who I was – he couldn't recognize me neither from the film nor the photos. He was shooting non-stop during the interview and at the same time he was giving me some tasks in the form of etudes.

Gradually it dawned on me that what he was making me do was not related to my future role in the film at all. I thought that this was his working style. He made me run into the yard and imagine that I was with my grandchild hiding from a helicopter that was trying to shoot us… I had not read the script at the time and I couldn't understand – what grandchild? what helicopter? … To cut a long story short, we returned in the building, where we were joined by Vova Kacharava. He immediately told me that the film will be in English and asked whether I would be able to play the role. The hairdresser is a small part and I will be able to learn it word for word, I answered. What hairdresser? I am offering you the role of the president, he said. As Vova told me later, he had decided to offer me the part on the same day… In fact, he made the decision within one hour and I declined the offer saying that I would not be able to play such a big role in English. I will tell you my final decision in ten days and will try to make it in Georgian, he said.

What did you feel at that moment?

You know, I thought a lot about it. To tell the truth, as I was not prepared for this offer, I mean playing the role of the president, I did not really worry about it and when I realized, it was already too late… The thing is that I did not know Makhmalbaf before, I only looked up his films after the event.

Years ago, his well-known film "Kandahar" (2001) was screened at the Cannes Film Festival and it got into the list of the world's all-time hundred best films. The Cannes Festival claims Mohsen Makhmalbaf to be their discovery. He has been invited as a chair to almost all the high-class festivals. I looked at his awards and prizes from the various film festivals and of course I felt a great deal of respect for him.

You have played many roles in both Georgian and Russian films; you worked with Hollywood director Renny Harlin on the film "5 days of August". How different is the working style of the Iranian director?

Makhmalbaf is a special case… This man has a completely different attitude to cinema… not like I have or I could imagine. For almost a month we had rehearsals from 10am to 7pm. I can say that he actually agreed with many of my points. He liked them, immediately wrote them down and the script was changed. An interesting image of the president was being formed. I was very pleased with this month and a half of work because he was following me and I was happy that we had no problems at that stage. When an actor gets an opportunity to play the main role with such a famous director, there is a feeling, as I thought, that my life is entering the stage when I get a chance to say a serious word in art, which unfortunately did not happen in this case.

Aren't you being overly self-critical?

No, I'm not talking about myself. As soon as filming began, it seemed as if Makhmalbaf had been switched. He was totally transformed. Everything we had been preparing for all of this time, which we had thought through together and agreed on, went up in smoke. He was making a completely different film in which he didn't care who was in front of the camera; he doesn't care about actors, nor does he know how to work with them.

As I got to know his films later, I realized that he had actually never worked with professional actors before. He had mainly filmed individual characters. Neither had he worked with professionals like our film crew, from the camera operator to the driver. The same is true for the lighting staff, make-up staff, costume designers, artists, not to speak of the actors.

Right from the start there were big difficulties in the filming. It was strange for me to work with these aesthetics. It was very tough for me… There were conflicts… arguments… I often argued with him that some things were not right, that some of the decisions were illogical… I'm absolutely not interested in logic, I'm making a different film, he would say… The important thing for him is what happens in the footage, what he wants to say with this footage. He does this with all the existing means in the world…For him there is no law, he has a goal and he attains it! Perhaps this is precisely Makhmalbaf… perhaps this is how he charms the world.

Thank God, in one of the interviews he says: I am not a director, I am a person fighting against oppression and for freedom and I am just using cinema to achieve these goals. This really is the truth. Because of his peculiar style, he is a master of independent, political cinema. One should also note the influence of Parajanov on his art. Makhmalbaf is a fan of Parajanov but he is very difficult to imitate. Why am I so hurt? Because there was an opportunity to make a very serious film. And there was material for that, but in the end, after seeing the film, I felt very bad. I did not understand a single thing. I realized that it didn't matter who played this role: Misha Gomiashvili, Tom, Dick or Harry.

Perhaps with this style of working, he gave you the opportunity to freely express your potential?

There can be no talk of any approach or freedom here. I'm saying that I had the opportunity to play a serious, good role and I had the material, a strong filming group, and I am hurt that it did not happen...This is my worry, my attitude and my personal opinion. However, this film opened the Venice Film Festival, the Goa Film Festival, the Tbilisi Film Festival, the Busan International Film Festival. It won wide acclaim, in Tokyo and Beirut the film won the top prize from the audience, and it was a winner at the 50th Chicago Film Festival, where he was awarded the Golden Hugo. I have often thought – maybe I'm wrong? It can't be that I'm the only smart guy and the others have no idea about cinema... So there must be something in this film that they like and because of that they award it so many prizes. I don't know... but when I watch the film, I feel discontent.

One cannot avoid asking you about your "film grandson" Dachi Orvelashvili.

As you can see, when you mentioned Dachi, my eyes sparkled. He is a miracle child, very open and free. Not only did he follow my advice, but we also shared so many rehearsals and we spent so much time together from morning till night that I fell in love with him. Dachi's mother accompanied him at the filming sessions. From the first they kept asking whether they would kill me. He worried about it so much that he was nervous. When we were filming the last scenes, I had the make-up of a tortured man covered with blood, and the poor child had hysterics, we could hardly manage to calm him down. In the last scene, when we both have our heads in the rope, he looked up to me with his eyes full of the sea. It's a bit hard to say whether he will become an actor or not, but what he does in this film, he does very well.

The film travelled around a large number of film festivals. Did you attend these events yourself?

I went to the Venice Film Festival and I was fortunate enough to attend an international festival in Korea. My wife and I were invited to go there. And Mohsen welcomed us there. I had a personal invitation from Goa, but I couldn't go I was also invited to go to Chicago, but in short, I couldn't go to either India or America due to financial reasons.

I'm not a 12-year-old child who can go there without a penny. The Ministry of Culture and the Mayor's Office told me that they don't give money for such things... The festival organizers cover travel and hotel expenses as they think it natural that an actor who played the main role in a film like this could not have financial problems, but we all know where we live.

Did the fact that this director is being persecuted in his country make any difference? You talked about the specifics of his work, but did you get the impression that this fact adds something to his artistic work?

Of course it does. It is dominant in his work and life. Perhaps nothing would remain if you took this away. This is my personal opinion – it is precisely the political exile which he stresses in every interview that is his visiting card.

Nnevertheless, do you exclude the idea of working with Makhmalbaf again in the future?

I have no wish to work with him and I never will have. But that does not mean that Mohsen Makhmalbaf will lose anything because of this. He has already won his fame and taken his place in the world of cinema.

You are also known for your civic position. You often appear on TV. It is well known that you are concerned about the future of our country. Would you draw any parallels between the film's narrative and our reality?

I see no parallels because the film gives a general portrait of a dictator president. But one unintended parallel can still be seen – it was a coincidence that the day we filmed the president fleeing the country from the airport was exactly the same day that Yanukovych fled Ukraine.

F.P. Maybe we could say a bit about the crew?

The film producer was Vladimer Kacharava, camera operator – Mindia Esadze, production design – Mamuka Esadze, costume designer – Keti Kalandadze. The make-up personnel, sound designers, lighting designers, together with the technical personnel formed a crew that any world class film studio would work with. And in general we have high class professionals in Georgia. You should also note the interesting acting ensemble: Guja Burduli, Ia Sukhitashvili, and Dato Dvalishvili.

Is there anything which you might be unsatisfied with in this interview?

I always say exactly what I want to say. Therefore, none of the government or ministries, etc. like me. I have never complained about anyone for no reason – I've never claimed for anything that doesn't belong to me.

Giorgi Ghvaladze

Mariam Khachvani is a young film director. In 2008 she graduated from the Department of Film and Stage (studio of Mikho Borashvili) at the Shota Rustaveli Theatre and Film University. She was born and raised in Ushguli in the region of Svaneti. So naturally her student work is mainly made in Svaneti and about Svaneti.

Then there was her film script for "Dede". The script is based on a Svan tradition which held that a widowed woman had to marry, she had no right of refusal, and the child had to stay in the family of the dead husband. But the main thing in the script is love, which is fighting this tradition. In 2012 "Dede" won the Gala award; then based on the same script, the 15-minute film "Dinola" was born.

Mariam Khachvani: «Dinola» was a pilot film. Initially when I met the film producer Vladimer Kacharava, I had already written a full-length script, but of course it was not the video version I have now. Then Vova told me: if you want to work with me, let's make a pilot version, as it is very difficult to obtain funding both in Georgia and abroad with only a script, especially when you have not yet gained any success. He wondered how we could work together. I liked the idea. I immediately took an episode from the script and made it into a short film. The stylistics of the full-length film will be the same – a documentary, but the story is quite different. In "Dinola" the main subject is a child, whereas in "Dede" it is the story of a woman that is highlighted.

With the help of "Dinola", in 2013 "Dede" gained funding from the National Film Center. It may not be a large amount but it is still very important.

Mariam Khachvani: Foreign producers pay a lot of attention to whether a film is funded in its own country. If it is not, it is almost impossible to get any funding as they just pay no attention to you.

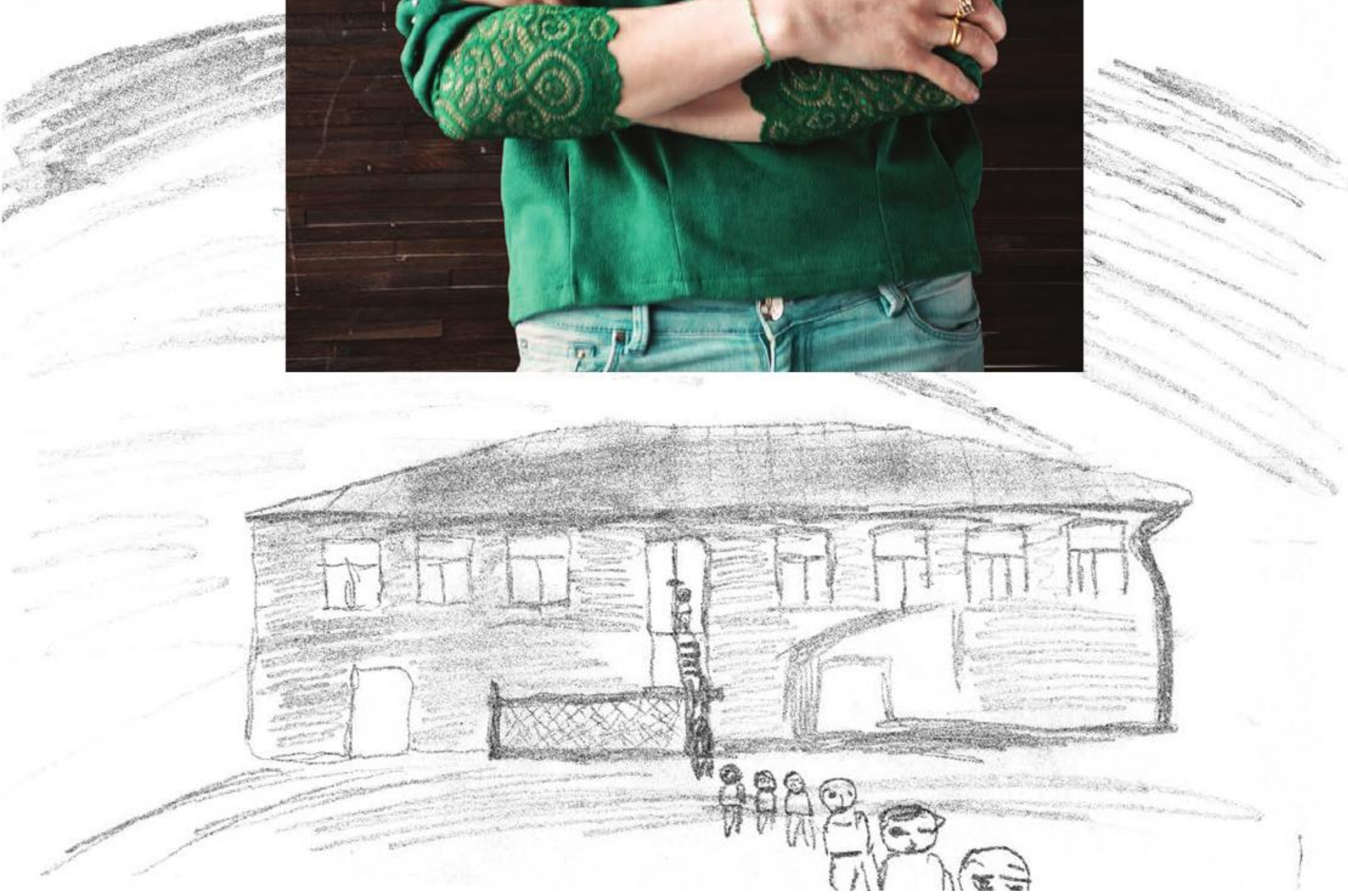
And then began the long trek of "Dede" and "Dinola" around the festivals, which led to the post-production grant received at the Sofia Film Festival and the grant obtained from the Doha Film Institute. There was also an invitation to participate in the Cannes Film Festival and in the masterclass Screenwriters Lab at the Sundance Film Festival, and 11 awards for "Dinola" (including two Georgian) at various film festivals. This is an incomplete list which will perhaps be even more impressive by the time this magazine is released.

Mariam had just returned to Georgia from Romania a few days before our meeting with her 11th award gained at the film festival there.

This is already the 25th festival. Aren't you exhausted?

Mariam Khachvani: It's too early to get tired. I have such a big project ahead and I don't allow myself to get tired. The festival trips? No, they don't tire me out either. And there weren't too many of them. And they are a good thing really. You meet new people, jury members, and producers. These are very good and useful contacts and even fun; you also get to know the culture and creative life of other countries.

Well, how does it feel when you suddenly become so popular? Can you cope with the unexpected popularity? Or did you expect it?



Mariam Khachvani: I've travelled such a hard path… it would perhaps be different if I became popular immediately at the very beginning. I achieved this through such hard work and struggle that I don't even have the feeling that I am appreciated. I simply don't think about it.

Both pleasure and work exist in parallel. I am so busy with work that I cannot even feel it. If you get overwhelmed with your popularity, then you won't be able to do anything else.

Have you obtained full funding now?

Mariam Khachvani: No. We have applied for grants in Norway and in Poland, and we are going to apply to the film center in France as well. We hope we will get funding. We have a very good French producer; other foreign producers are also involved, who will be able to export the project abroad. So far the amount is not sufficient, as it was filmed in very hard conditions in Svaneti where, according to the script, there are only three seasons. We have to travel up there three times with such a large group.

What is the estimated budget?

Mariam Khachvani: According to Vova, it's about half a million euros, or about seven hundred, I think, according to his calculations. I don't know, to be honest. I'm not that much interested in it.

This probably shows a great trust in your producer and perhaps it's a luxury to work with such a producer who helps you to completely avoid thinking about finances.

Mariam Khachvani: Yes, that's true. To tell the truth, I have never been interested in the financial side of the film. Vova tells me everything but even if he doesn't, I never ask him because he knows very well how to do things better. And I think if you don't trust a producer, you shouldn't work with him.

How did you meet Vladimer Kacharava, and can you say that it was a happy meeting?

Mariam Khachvani: Manana Meladze first told me about Vladimer Kacharava when I took the project "Dede" to the competition at the Film Center and asked about the jury members. Vova was one of them. Later I asked Irakli Solomonashvili to advise me on a good producer for me. Irakli phoned Vova and that's how we met. Vova had already read my script when we met and he made the kind of critical notes which made me understand that I should only trust my project to him. However, although he stressed my cinematic talent at our very first meeting, he refused to be my producer. But I didn't accept his refusal. It took me three years to convince him that we could make a good project together.

As he recalls now, the reason for the rejection was that Vova told me that it took him five years to make a film and I answered that I could make five films in five years (she laughs).

But I remember most bitterly the day when I finally made him agree to become my producer and we applied to the Film Center for funding for "Dinola". It got to the second round of the competition and I was invited for an interview together with the producer. At that time Vova was at the Cannes Festival. I remember that I was phoning him but could not get through to him. I wrote to him on Facebook but he didn›t answer. I went to the interview without the producer, very angry and miserable. As soon as I entered the room, I saw Vova sitting there smiling. When we went up to the jury, I was very annoyed and angry and Vova was praising the project with great enthusiasm.

All's well that ends well. And how much does this producer, who you obtained through great efforts, interfere in the creative process and what is your relationship like today? Did you argue? And whose opinion is crucial?

Mariam Khachvani: I would say the same about the creative side. I trust his expertise and I am sure that he has a truly cinematic vision. He does not discuss a project only from the financial and technical perspective. We have not argued often because our visions coincide. Some things may not coincide, but over time we will still share an idea. So there is no need to compromise. We work on the script together but I would not call this an interference in the creative side. We trust each other.

You are continuing to fight for funding. At what stage is the creative side?

Mariam Khachvani: At the moment I am working on designing the scenes and so I am drawing them. Vova advised me to do this. I did the same for the short film and I will do it for the full-length film as well. It's true that I can't draw well, but it doesn't matter. I draw every single image that I have to shoot on the set. Then we make a kind of animated film. We watch it together in the studio to better see which footage is superfluous, which episode we need or don't need, so that we don't need to think so much about it on set.

Who do you do this with?

Mariam Khachvani: The producer Vova Katcharava, camera operator Mindia Esadze, production designer Mamuka Esadze, the production manager and second director Dali Narimanidze. With the film designer and camera operator we have selected almost 80% of locations. After that we make the final illustrations together with the artist.

At the same time I have selected almost all the main characters and held rehearsals.

As far as I know, the language of the film will be Svan, as well as the actors...

Mariam Khachvani: Yes, they are all Svans.

And all non-professionals?

Mariam Khachvani: All except one – now we are negotiating with the actor Giorgi Babluani and we think we will approve him for the main role.

And aren't you afraid?

Mariam Khachvani: I'm not afraid, because I don't just choose actors visually. I fully know their character. And also they mainly play themselves in the film. I hold rehearsals, explain the characters, and what they can add to the characters. They are Svans and for them this subject is easy to understand. They even help me with some things.

I remember when we started rehearsals, two of them were taking part and the others were sitting there sheepishly. Then they became very enthusiastic, so much so that they started to compete with each other. In short, in order to have them open up and not be locked up, you have to try your best to create the right conditions. I had to work with non-professionals in the short film as well and I became used to it. It's not difficult. I can find the key to it.

The roles, as far as I'm aware, are quite dramatic and what is the manner of performance going to be like? Will the non-professional actors be able to convey and show all this drama? Or do you choose a more closed style of acting?

Mariam Khachvani: I think they will because Natia Vibliani, who plays the main role, is very talented. I was looking for her for a long time and quite by accident my sister found her on Facebook. Then I went up to Chuberi and there they also praised her saying that she was very talented. So I'm not interested in a person only visually. They must be talented and smart and must understand what I'm saying. They all meet these requirements.

And the child?

Mariam Khachvani: It will be the same – Nutsi Khaptani. But now she has grown up, and I'm looking for another actor for the younger character.

Let's assume that you notice during filming that the actress is not what you wanted. Would you give up and replace her with a new one? What would you do in such a situation?

Mariam Khachvani: I am a very bad director. It is very demanding, and I certainly wouldn't give up. Before filming with an actor, I know what they are like and I will demand that they do their best. I do my best and I demand the same from others. If I am not sure about them I won't bring him to the film set.

So, you don't expect any surprises.

Mariam Khachvani: No, I don't really. I know that there are some difficult scenes which they will find hard to deal with, but I know the solutions as well. When I worked with the child, I learned how to find ways to not fail and do the scene differently. When you are well prepared, there is less stress when filming. If something changed there, and it can always happen, you have to make a quick decision. When you are well prepared, you can easily make decisions.

When do you start filming?

Mariam Khachvani: We start shooting in Svaneti in early July, then in the beginning of October, and finally sometime in January or December. .

Positive energy, integrity, self-confidence, freedom – this is the aura that forms around the young director. Let's hope that the result will be equally positive. We all want one more good Georgian film.

Manana Lekborashvili

The author and host of the TV program, Zamza is a film director by profession, but he does not make films, he makes a TV program about cinema. In addition to unknown facts from the history of cinema, Kimono introduces the audience to contemporary trends in the modern film industry. The author of the TV program believes that he does what he loves most and that conversations about cinema have shifted to the television screen. Since 2013, Kimono has been broadcast on two different channels. Its creative team: the author, writers, producer, camera operator, and editors… are preparing for the 70th program. An inexhaustible arsenal of cinematography is the inspiration for every new episode of Kimono.

How did you get into cinema?

Studying at the Theatre University was always a rather unreal, surrealistic phenomenon. Actually, at that time we didn't have direct contact with cinema and the profession. There were one or two courses which we regularly attended and really studied something – more about the profession and poetry.

Then I looked for films, music, and literature in the streets of Tbilisi, while in the meantime the Internet was becoming widely available and we started to download torrents. These torrent sites were the main source of our education, if one may say so. We could download the entire filmography of a specific film director and watch everything, and search for related literature as well.

Which directors did you get inspiration from at different times? And generally who did you "discover" cinema through?

At different stages there were different directors and films, such as "The Third Man" by Carol Reed, film noir, "Vertigo" by Hitchcock, Powell & Pressburger and their "Red Shoes", Jean Renoir's "Boudu Saved from Drowning", Aki Kaurismäki, Ozu and the Japanese, Dreyer, Eisenstein, Ford, Pasolini, Ken Loach, the British generation of "Angry Young Men", and so on. Now I'm bringing to mind different types of people and might have forgot somebody very important. I don't know who had the main effect on me, but I remember that as a child I was afraid of the cinema. For some reason, when I was very little the first film I saw in the cinema was a horror film. There was a scene where a woman comes into a house – I remember some dark, brown-green colors – she opens a wardrobe and finds a dead body falling out. I was very scared and asked to never be taken to the cinema again. And when I went there for the second time, I saw another horror scene: a woman prisoner negotiates with a prison guard, who say that they have to bury the prisoner alive, then the guard will go and dig her out. The scene is in a coffin, it's dark, the woman is breathing and trying to light matches to see whose corpse she's lying on while she waits for the guard. She finally lights a match or a lamp and sees that she's laying on the dead body of the guard herself. So she is left there buried alive. This was from one of the Hitchcock series, but I don't remember exactly whether I saw it in the cinema or somewhere else.

When I was a student, I never missed any film at film festivals. I think I lived in the cinema for a whole week.

Why did you choose a kaleidoscope format for Kimono? Instead of having one particular theme or direction, the films and cinema people are spread over different categories: inspiration, cinema ID, theme, top 5, and so on….

With regard to Kimono's format, the idea of having different categories was to provide the viewers with important information about cinema in a smart and entertaining form, to share what we believe to be important; not to use some routinely shot and edited default, but to introduce the format only to a certain, required extent. I think this

format turned out to be most relevant to our target audience: young people, teenagers, students…

How do you come up with a specific theme for a specific TV program?

Apart from being a synthesis of a variety of arts as well as all possible forms of artistic activities, cinema is a space where all kinds of controversial issues come together, all the issues and problems of the modern world which people are generally concerned about. So of course the subjects for the program come from this – whether it is the trends and problems of Georgian cinema, news of world cinema, or historical films which for different reasons are relevant today. Art, literature, music, architecture, contemporary art, choreography, video games, even extreme sports… everything can usually be discussed in relation to cinema. Also issues which are problematic in Georgia today, and there are many such problems…

Which of the recent programs would you highlight?

For example, one recent episode was about civil activism, the role and importance of civic activism in Georgia; world-renowned artists who criticize the social, ecological, economic, political system; forms of expression… Before this, editions of Kimono have been dedicated to the factors and causes of increasing violence, the conflict between generations, the theme of sexuality in Soviet times and today. We often return to various social themes through documentary and feature cinema…

How equally do you cover the so-called art house and mainstream cinema? Your audience is not only comprised of cinephiles and cinema professionals…

Mainstream themes are essential for television. So it is necessary to maintain some balance in the program. And there are many interesting things happening in mainstream cinema which we highlight in the program. The category of TV series is relevant in this regard… This is a common thing today, if previously you hadn't read "Joseph and his Brothers", it wasn't cool… and if today you can't discuss a detective series, it means you are an age behind the times and old-fashioned. So everybody discusses these series, which I like very much. Also in Kimono the respondents are often people who don't appear in the program and who are not celebrities. These people talk much more clearly and interestingly about various topics. Why did I suddenly remember this Joseph? However, if HBO makes it into a TV series, it would be great. None of us have read it to the end and we would have the series at least.

Together with the non-standard themes and categories, the visual side of the program is very significant. You choose an original format: non-studio shooting

and constantly changing locations. What are your criteria for choosing a specific area?

A good location manager is as necessary as a mine surveyor. I think that in Tbilisi and its outskirts there isn't anywhere left where we haven't filmed. If we had time we would travel around the country to get good locations, but television requires everything to be done very quickly. We choose locations according to the subject, together with a producer and a camera operator. Sometimes we stay in a posh hotel, sometimes at Eliava Bazroba shopping mall, or the Tbilisi Sea, or Electrodepo wagons…

Film festivals are one of the most relevant and popular cinematic events… In Georgian television we can say that your program is the only program where film festivals are covered more than superficially (when they make short reports, only mention names, etc.), but fully – at the level of analysis of the films, discussion of trends, consideration of the general background…

I think that Kimono is the program which covers film festivals most thoroughly. The most recent one was the Nyon Festival in Switzerland, where the focus was on Georgian documentary cinema. Before that there was the Tallinn Festival, which this year will focus on Georgia; the Berlinale for the last three years; we plan to cover the Sonar Music Festival and also the Prague Quadrennial – an important event in scenography… Here, of course, finding sponsors is very important… when there is a significant event for Georgian cinema at a festival, I think that coverage should not only be interesting for Kimono… But the main problem in televisions, as in cinema, is finance… since we are talking now about this issue… because it's obvious that this is the problem for the whole country in general…

How would you assess the processes in Georgian cinema over the last period? How often do Georgian filmmakers come into Kimono's focus?

The fact that two full-length feature films are funded per year is a very small number considering the potential of feature cinema in recent years. Everyone knows this to be true. Everyone talks about it… If, say, ten films were funded every year, at least five or six films would live up to expectations. In my opinion, in addition to funding, the scripts are the main problem. Technically, they have learned the "grammar" of making films, but the film scripts still remain problematic. We always say that Georgia is a place where, at this point in history, there are a thousand subjects that significant films could be about. But these areas often don't become the subject of observation and analysis. Documentary films are more interesting, I think.

We made programs on almost all the directors of films made during the period of time since Kimono started,. In the section Movie ID, film directors talk about their own films. Now we also cover all the news about Georgian cinema.

Kimono is a program with no competitors on Georgian television. There is no program which can compete with you in terms of ideas or artistic points. What I want to say is that on the one hand, it is good to not be too competitive, but on the other hand, you will agree that the fact that Georgian television lacks of programs on cinema is a real problem…

Georgian television is principally trash in terms of form, content, competence, taste… if you watch it, it means that you just want to make fun of it or you enjoy playing with your nerves… But does a TV program necessarily have to be trash? There have to be programs of other types because such programs also have their viewers, maybe fewer in quantity but I don't think that this should matter….

With this program are you trying to guide the audience in a certain direction with regard to cinema…

As I said at the beginning, in cinema all the controversies of the modern world come together and you could say that it is a compass to analyze reality and to orientate yourself in it, and thus it is part of education and training… On the internet you can find anything you want, but shortage of time doesn't allow you to look for everything and I think that here Kimono plays an important role – perhaps it guides more young people towards a specific film director, specific films, themes and focuses on a variety of issues. Here you can find something, and you will get the information in a very short time and then if you want you can go and search for it to a deeper extent.

What will the cinema of the future be like? Film theorists say that cinema has exhausted its expressive methods and that the introduction of innovations in today's era is impossible as almost all forms of expression have already been copied many times, that new masterpieces are just allusions the dialogue with the old classic cinema…

Cinema has always been just like the people themselves. What happens today to mankind happens to cinema too.

Neno Kavtaradze

In the hard social reality of the post-Soviet period, two young brothers by this time engaged in a depressing daily routine have an unexpected meeting with their father, who had disappeared many years ago... Lado and Nika have accumulated lots of questions for their father, but his silence sharpens their interest even more. After a dramatic incident, the older brother Lado finds some answers to the unanswered questions by himself – the dramatic story of one family was condensed into one short film "Father" by the young film director Data Pirtskhalava. It is a short film, but it completely brings home its main story to the audience despite its lack of duration.

"Father" was a winning project in the competition announced by the National Film Center, and it also received funding from the private company TBC Bank, along with the state's financial contribution. In August, the film had great success at the Locarno International Film Festival, where it was acclaimed as the best short film. In the Swiss city of Locarno, which has hosted the International Film Festival since 1946, films by Georgian directors were screened to a total audience of 8000 in the open air. Data Pirtskhalava's short film "Father" was presented in the competition program of the festival in the Leopards of Tomorrow section for promising talents. The Locarno Film Festival is known as a festival for discoveries. For many actors and directors, Locarno was the place where their successful careers began.

For Georgian audiences, the major discovery is the 24-year-old actor Sandro Kalandadze, who plays the older brother Lado in the film. The Georgian actor lives in London and "Father" was his first film with a Georgian director. Sandro was born and raised in Tbilisi. Although his lifestyle and view of the world is completely different from that of his character in the film, for a boy raised in Tbilisi, the troubles of his peers were not so unfamiliar. Perhaps this is why he did not find it difficult to play this role and as he says himself, he felt how Lado's character was growing inside him step-by-step throughout the filming process. He had always been fascinated by the arts, but when the time came to choose a profession he entered the Black Sea University. After six months, he realized that this was no place for him, and went to Canada on a one-year course in "film and television". From Canada he moved to London, where he completed a course in acting. Through auditions, he got into the leading school of drama on a three-year Bachelor course. He had parts in a number of stage plays in England and Canada. His first film role was in the film "Sin" by the English director William Oldroyd. The shooting took place in Georgia. He learned about the auditions from a mutual friend of his

and Data Pirtskhalava's and went along to take part.

Sandro Kalandadze: "We filmed a short study and we hit it off from the very beginning. Data and I realized that we were on the same wavelength and share similar ways of thinking. I knew that it would turn out to be a good film, I was watching the process from the inside and believed in the director's vision. I would be interested in doing any good project with him again in the future. This was my first collaboration with a Georgian director. Generally, film scares me a little bit as the theater is more my thing. I believe that there is a living process in the theater. Cinema and theater are completely different from each other, but working with Data got me to realize that there are film-makers who I would be able to work with in the cinema. I was given the space and time to let the character grow in me and not just play it superficially. We were talking a lot about the character, his history, where he was born, grew up, what kind of world he lived in, what he did... It all helps me in the transformation process. Despite the fact that I have almost nothing in common with the main character of the film, I didn't have any difficulties during the filming process. The filming consistently followed the plot and I gradually felt more confident with the character. Freedom is very important for an actor, and that was something that Data gave to us. For example, the text remained the same as it was in the true sense of the word, but I was allowed to change the words to fit the situation."

Sandro believes that the success achieved in Locarno will be extremely important for the film's cast and crew, but he is not so much involved in the festival processes. His priority is on studying and training rather than achieving success. However, he is happy with the progress of Georgian cinema and the encouraging film projects, which will eventually bring it success.

He visits his homeland on holidays. "But I never rest there either," he says. He is so used to the busy working pattern in London that this hard routine has become his way of life. Sandro Kalandadze: "Being far from your homeland is tough. When I came here I found it hard to acclimatize and to adapt to the local way of doing things. Now when I feel the time of departure from Georgia approaching, and I have to go back to the same pace and relationships, that is hard too. London is a cold place, not only the temperature, but the relationships as well. You are alone there, but that is nevertheless a good thing, because it gives you the space to develop, you spend your time acquiring knowledge."

He still has one academic year of his undergraduate course to complete. He says that while the past two years of the learning process were mainly dedicated to training, the third year is the most important from a professional point of view. In addition to acting, he is very interested in theater directing. He wants to study directing in England or Germany, and combine acting with directing. He does not exclude the possibility of playing roles in films in the future, nor the possibility of performing in plays in his homeland. Before that, he has to grow creatively, think about a lot of things and then fulfill a mission, which although banal for some people, is important for him – to serve the motherland.

Maia Tsetsadze

The Adam Media Prize for Cultural Diversity is a new project uniting media and film professionals from the Eastern European partner countries. Cultural integration and diversity, ethnic and religious minorities, discrimination and migration this is the list of the topics for which Adam has announced a media contest in six countries. TV broadcasters as well as independent producers/ directors, tsudents and journalists can take part n this contest. The project, which is funded by the powerful broadcasting partners and by the German Foreign Ministry, has set some interesting and important tasks.

The project leader is German documentarian Stefan Tolz. Georgian audiences are familiar with him for his last film „Full Speed Westward", which was shot in Georgia.

Let's start from the beginning. Who is Stefan Tolz and what has he been looking for, for 24 years now, in Georgia?

When I came to Georgia in 1990, I really did not think that this place would become my second home. It was a chaotic period the last days of the Communist regime, the rise and fall of Zviad Gamsakhurdia. I was then about 25 years old and I enrolled in the Tbilisi Theatre Institute as the first student from the western countries. Not only was the country was, „exotic" to me, but I myself was „exotic" to Georgians. In addition to watching a lot of Georgian films (sometimes I even sat in thecold cinema halls alone covered in several jackets), I started to learn the language

too, which led me into the families and hearts of well-known Georgian artists and celebrities. Among them were Tengiz Abuladze, Eldar Shengelaia, Rezo Gabriadze, Temur Babluani. Obviously, it was a politically difficult period, and so were the following years, but for me the first year and a half spent in Georgia has probably been the most important time of my life. For me, it was almost an infinite treasure hunt, discovering a new cinematic vision which I had never met before. However, I don;t think that every Georgian film is brilliant, you can undoubtedly find diamonds among them which almost no one knew anything about in western countries, other than a few film experts. I have lived in several western countries. I love France and California, and my job as a director led me to the dicovery of even more great places: China, Cuba, Yemen or even the Canadian Rocky Mountains. But the homeland of my soul as a director is Tbilisi, not New York, Munich or Paris - and I do not care which passport I have or where I was born.

Why documentaries?

A lot of people probably perceive documentaries as minor, secondary films. Something not worth going to see in the cinema, not worth paying money for. But when I discovered the power of the documentary film school in Munich, I knew that it was what I wanted to be doing.

You have started a production company Filmpunkt in Cologne. What are the projects you are currently working on?

We are specializing in full-length documentary films. Currently Filmpunkt is involved in making three documentary films. The budget is a total of 1.8 milion euros, which is a lot of money in our business. Only 10% of the money comes from television. This is not a good trend as the public broadcaster should be interested in funding more creative documentaries, because this is one of the best forms for the development of our society. And this should be the main objective of public television.

We are presently co-producers of the film "Cahier Africain". This is a film about a woman who was raped during the civil war in the Central African Republic (where Georgian soldiers are taking part just now in the peacekeeping mission). The director of the film is Heidi Specogna from Switzerland. It's been already five years since she started seeing the stories of the women who witnessed war crimes and didn't remain silent. Such crimes are continuously occurring during war and always hit the weakest.

My partner in the company, Thomas Riedelsheimer, is currently working on two documentaries. One of them is called "The Color of Yearning" and asks questions about what puts people into motion, what needs do we have, what feelings do we follow, why we get up every morning and think that life hasn't any meaning. There must be something which we are moving towards. The filming took place in 5 different countries and now we are at the post-production stage.

Thomas is doing another documentary film with Andy Goldsworth. Andy works in nature and explores the traces and tracks of mankind on our planet. And Thomas has been following him with a camera for his new film for several years now. In this film (with the working title "The Human Touch") the co-producer is Skyline Productions from Edinburgh. It will be released in 2017.

As I know one of your projects is about Georgian issues and women

Yes, at the premiere of my latest film at the International Film Festival in 2013, a British actress Maryam d' Abo came up to me. As you know, she is the daughter of the famous general Kvinitadze, who fought against the Bolsheviks in 1921, before Georgia lost its independence and became a republic of the Soviet Union. She is interested in telling her story - she has Georgian roots and wants to find out what these roots mean to her. So we laid the foundations for a project about those independent women-artists who live in Western Europe but think that their talents and careers are connected to Georgia. Nino Kirtadze, a Paris-based Georgian director, will be part of this project. Also, we want to work with one of the musicians for example, Khatia Buniatishvili or Katie Melua. Mariam's mother is now 95 years old and as the daughter of the first Georgian president Noe Jordania, she is one of the last witnesses of the 1921 Georgian emigration. Unfortunately, the project has not yet been funded, but this woman has so much to tell...

I think it is time now to mention the most important project nowadays the Adam media Prize for Cultural Diversity. Where did the idea come from?

I have been a member of several film or TV judging panels during my career, but being in this kind of jury is becoming increasingly important to me. I mean the European CIVIS Media Prize for Integration and Cultural Diversity. This prize has become a kind of network among broadcasters and creative talents across Europe. Speaking about the responsibility of journalists and the public media is an annual chance for me to see what is happening in Europe, what are the trends, what are the problems, what is developing and how, who are standing behind the media sources and who are the decision-makers in other countries. Unfortunately, the CIVIS Media Prize is only open to the European Union and

Switzerland. Thus, when the German Foreign Ministry announced that they were going to fund projects in the Cultural and Media fields in the Eastern Partnership countries, I thought that it might be a good idea to establish their own, independent Media prize, based on the experience of CIVIS, in order to connect media professionals in these former Soviet countries. The name "Adam" comes from the Georgian word for "human", it is not surprising that I wanted to put a small Georgian sign on the award. Adam was the first human being on the planet. So, that's what the award is about. Making films to create a better planet "for humans".

In my opinion, it does not matter how much money is allocated to each of the six categories of the award. It is important that this is a chance for the films to be submitted to the decision-makers in different countries. These is a good way of introducing and maintaining relationships, and as we know relationships are important. Minorities issues and the reception of diversity as a positive and not a negative event are vital for the future of our societies. Adam is going to shed light on these issues. Therefore, it is very important that all the sources - public or private TV stations and online media - will be involved. This is the main task for me and my team.

What prize categories does the contest have?

The contest was announced in six categories: fiction works and entertainment programs, documentaries and full-length non-fiction works, news and short non-fiction works, websites, web videos, and a prize for young directors and journalists under 28 years of age. Via our website - www.adamimediaprize.eu – participants can find out all the details, register and participate in the contest. We translated the regulations into all six languages so no one will feel left out. The application deadline is 25th October, 2015. The jury sessions with experts invited from Western Europe and from the participant countries will take place in Kiev in November. The awards ceremony will be held on 10th December in Tbilisi, and the Georgian Public Broadcaster will broadcast the ceremony live.

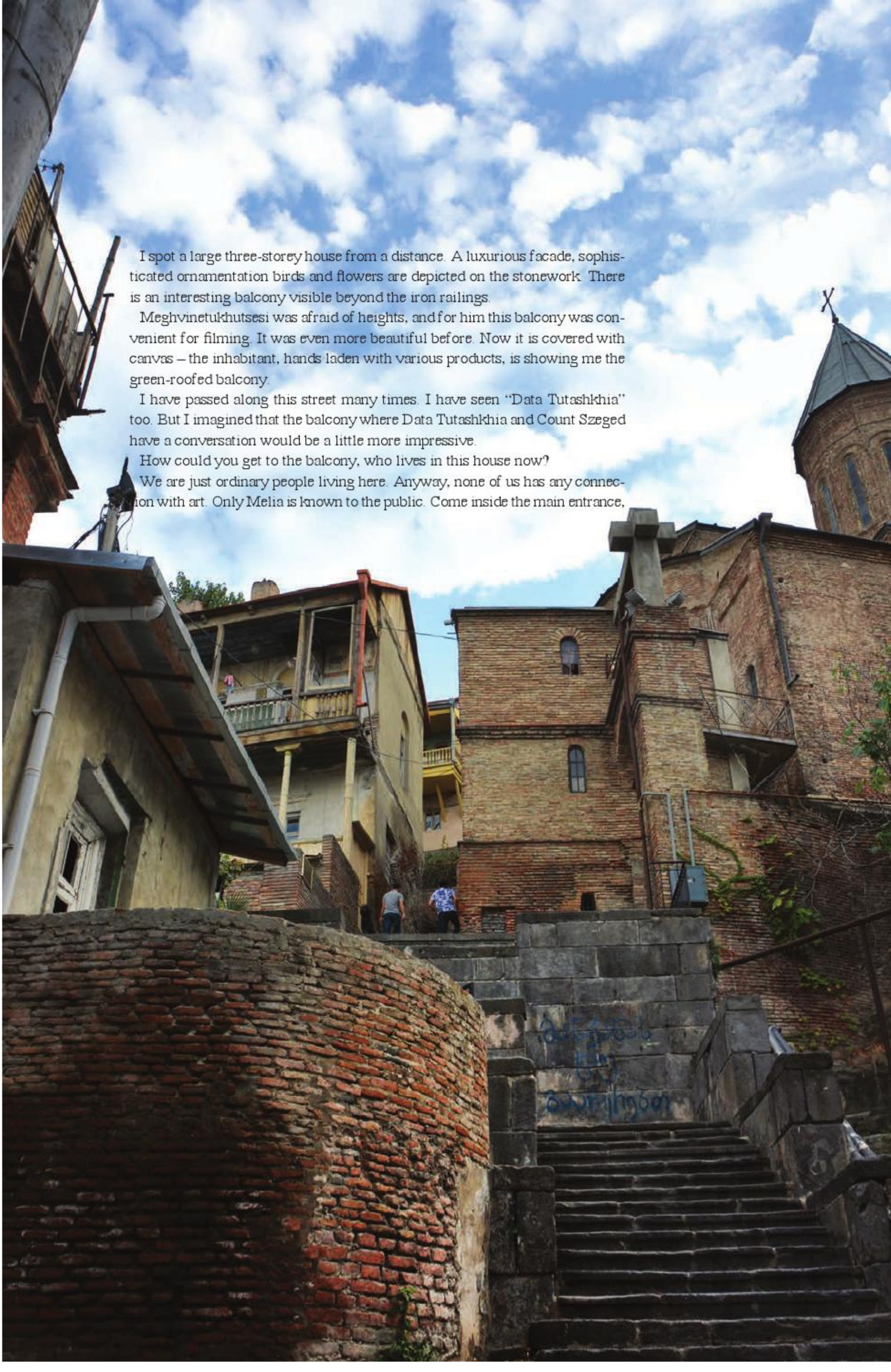
Support for the Adam Media Prize is provided by well-established media organizations, such as the Civis Media Foundation and the European Broadcasting Union. I think this already means that we important support.

Obviously, our activities will be coordinated with the CIVIS Media Foundation, which has years of experience. The initiative will also be coordinated with the EBU (European Broadcasting Union) and with Deutsche Welle as well. Both institutions have worked with the Eastern European media for many years and I am glad that I can use their wide network. We also discuss the steps we are making with DGO (German Association for East European Studies) too, which unites the best German academics and intellectuals who are familiar with this region. I am glad that I now see that some of the local organizations are helping us, such as the Ukrainian and Georgia Public Broadcasting companies, Ukrainian Internews, and the Swiss Cooperation Office for the South Caucasus. However, I hope that we will find more regional and local partners, so that it does not have to remain a "prize made by Germans", but will become an international initiative which will be funded by the Eastern Partnership organizations.

Finally, what do you expect from Adam?

I hope that Adam will turn out to be a real impulse which will encourage changes in television structure at least in several of these six countries. The service of the Public Broadcaster is still in the process of being rethought. People are still used to thinking that "the boss makes the decisions" and they do not want to make their own decisions, or they think they are not allowed to. But public television belongs to the people and not to the government. If the civil awareness regarding what can be done is increased, commissioning editors and decision-makers will benefit a lot from this initiative. I believe that Adam will be able to enlighten society about the integration and diversity issues, as well as about new TV formats and film methods. Thus, if a few years later, there is more and improved coverage of these issues, then it will have been a great success. And the films which were so far shown only at the national level can use Adam to earn media attention in Western Europe or other countries. It will be a great opportunity for directors to find partners for new projects. I do believe in this, and I wouldn't have initiated it otherwise. Now it will only depend upon media professionals in Georgia and the other five countries in the Eastern Partnership to use this tool in the interests of their own future.

Salome Kikaleishvili



I spot a large three-storey house from a distance. A luxurious facade, sophisticated ornamentation birds and flowers are depicted on the stonework. There is an interesting balcony visible beyond the iron railings.

Meghvinetukhutsesi was afraid of heights, and for him this balcony was convenient for filming. It was even more beautiful before. Now it is covered with canvas – the inhabitant, hands laden with various products, is showing me the green-roofed balcony.

I have passed along this street many times. I have seen "Data Tutashkhia" too. But I imagined that the balcony where Data Tutashkhia and Count Szeged have a conversation would be a little more impressive.

How could you get to the balcony, who lives in this house now?

We are just ordinary people living here. Anyway, none of us has any connection with art. Only Melia is known to the public. Come inside the main entrance,

see how beautiful it is. I help the "ordinary" inhabitant of this famous house to open the huge wooden door. I think I was lucky. I know no one in this house. Without knowing someone it must be impossible to gain access to the inside of the house.

Do you know Nika Melia? Look, this is his flat. We walked up the marble staircase.

Can we gain access to the balcony from his flat?

No, you need to visit the Raphavas to get there. They moved here after the film issues. But they are not here now anyway. You can go up to the third floor, where the rooms are seven meters high. This house is famous for its history.

It is obvious from only one look that this house has an interesting history. How often have you seen a main entrance with marble inlay, huge chandeliers and crystal windows in Tbilisi? In the 1910s a Tbilisi merchant Bozarjiants commissioned architect Mikheil Ohajanov with the building of this interior. He himself brought the materials from Paris and Venice.

Then the house participated in a competition. It was awarded a silver medal as the best building in Tbilisi. Not only "Data Tutashkhia" but "Nino" was filmed here, "Seventeen Moments of Spring" too... My new friend gives me the last piece of information, excuses himself for his lack of time and says goodbye. I stand in the main entrance for several minutes. I need to check out the seven metre ceilings on the third floor.

The next stop in the film-frame is not far. I am walking up the Bethlehem stairs at 14, Asatiani Street. The brick wall is decorated with the sign: "Bethlehem Street staircase. Architect Timothy Belloy. 1850. The construction was made by the masters of Tbilisi free of charge". As if nothing has changed over the years. As if the only thing needed is for the characters to return Sopiko Chiaureli, washed laundry and a few words. But everything is not so simple – huge blue writing on the wall states - "No parking here." I don't remember this from the "Melodies of Vera Quarter". I have no idea about how anyone could park a car by a wall enclosed with staircases, but perhaps this sort of things happen.

The first person I meet here is a blonde boy with red shorts, playing backgammon against himself. By talking about backgammon I draw the attention of a neighbor – a very skinny man with a black poodle comes out from a wooden shed and greets me:

A lot of people visit this place. They inspect it and then leave. They don't care that this place needs attention, care and looking after.

The house from which Vardo threw out the washed laundry years ago has been turned into a warehouse there are upturned tables and chairs, the windows are broken and for many years the door has been standing open for anyone to enter.

A very beautiful courtyard is open to everyone too. You notice a winding staircase immediately after entering which is faded blue due to old age. The apartments and the staircase are linked by up to ten ropes. Colorful washed clothes hang on the ropes, clamped with precision like books packed on shelves. The owners of the washed laundry looked down from the balconies, here everyone knows a lot about each other and the yard:

Oh, those are the stairs where "Day first, Day Last" was filmed. But don't go above the third step, it's damaged and dangerous.

Despite the danger, this courtyard is visited by several tourists and painters besides me. Both lenses and brushes try to reflect the blue, twisted and uneven staircase.

We always have guests, but they always leave soon. Not only tourists, even the people living here are often replaced. We have representatives from every region of Georgia I guess, look, there are Megrelians living on the first floor, there are Megrelians on the second floor, and Mengrelians on the third floor jokes a young man and leads me to the second floor.

– Sergo Zakariadze lived here, Lado Asatiani's sister too, and even Lado himself for a little while the enormous paintings, lots of brushes and paints tell you that there is a painter's studio in the house - "Paris, 2011, Mamuka Tsetskhladze" I read on the reverse of the painting. You can see the whole winding staircase from this spot. "What are they going to do with this staircase?" I ask the host. "Aren't they going to restore it?"

They came around a number of times and checked it and said it will cost a lot of money more than ten thousand says an old woman.

These buildings are all dangerous, they say they are going to destroy them; this staircase is going to share the same fortune. And they will take us to newly built blocks of flats.

Do you want to move?

Of course we do, if they give us something better, why wouldn't we want to?

New buildings will not be that interesting for tourists and painters I thought to myself, probably neither will they be for me. But I say nothing out loud. I say goodbye to the young man and thank him for spending his time with me.

I looked at the old, blue, uneven staircase for the last time from the second floor. I feel sad that they would agree so easily to destroying this history, that we will only be able to see this staircase in a film with Sergo Zakariadze and Bela Mirianashvili; that the winding staircase on which Giorgi and Lamara went up is not worth restoration, only because it would be very, very expensive more than ten thousand!

Meriko Kajaia

At the Tbilisi International Film Festival, director Lana Gogoberidze was awarded a special prize for her contribution to cinema. Earlier, the same prize had been awarded at the Batumi Art-House Film Festival. She has made nine fiction films. One of them, "Some Interviews on Personal Matters", was shown at the festival. Lana Gogoberidze's film was presented at the festival from a new perspective women and their environment was the main topic of the 16th Prometheus Festival.

How did you start?

I took the long road round to get into cinema. I saw a so-called trophy movie "The Great Waltz" by Julien Duvivier when I was still at school and it became a bright spot in our monotonous, difficult and oppressive childhood. Its beauty, its perfection, the Viennese forest, the editing and music left an unforgettable impression on me and on my whole generation. Then there were games. I wrote plays and every child living on Sulkhan-Saba Street took part in them.

When it came to entering university, Giorgi Tovstonogov came to us. He was a friend of the family. I remember us sitting in the garden and talking about literature. He gave me the chance to make a presentation. I chose "Masquerade" by Lermontov. Finally I was accepted and he accepted me in his class. I studied at the university for half a year. After Tovstongov left the university I knew that it would be absurd to stay there and transferred to the

Philological Faculty at Javakhishvili University. At first I studied western European literature, English studies. Then I did the postgraduate studentship and defended my thesis, and only then did it became possible to enter the Moscow State Institute of Cinematography. Because "our great compatriot" Stalin had died.

What was the situation like in Moscow? Did you feel any kind of discrimination as a "child of the enemy" or as a woman?

Soviet reality was full of paradoxes. I never felt it in my profession, but in Georgia for men and women with equal skills the advantage was always given to the man. Before I went to Moscow, my mother wrote a letter to Mikheil Kalatozishivili. As my mother used to say they were friends in the "previous life". During the conversation she told me that she was worried about my decision because she was afraid that I would end up working as a director's third assistant. "A woman in cinematography is absolutely unimaginable in our reality" those were exactly the words she said to me. Then with my youthful impudence I replied that I would be the first one to change that.

After finishing studies in Moscow you returned to Georgia. Other young filmmakers of your generation came back too and together you created the "sixties generation". It is interesting to hear how you came together and in general how the "new wave" was created?

This issue is a subject of research and it is interesting to examine the path and the dynamics in cinematic development. I cannot tell you whether it was by accident or simply conformity with the law that we all studied at the Moscow All-Union Institute almost at the same time: Otar Ioseliani, Mikheil Kobakhidze, Eldar and Giorgi Shengelaia, Merab Kokochashvili, Otar Abesadze, Tamaz Meliava. Then this talented cohort of people returned to their homeland, and gradually Misha Kveselava became its leader. It was at that time he became manager at Georgian Film. I remember how we gathered in the old film studio around Misha Kveselava and wrote manifestos on how to create a new Georgian cinema.

Because of the Iron Curtain, you didn't have access to developments in world cinematography. Nevertheless, parallel to the processes taking place in the West, we started a new movement, created a new style and characters...

What we were doing was not linked to anything else, but we were deliberately searching for new forms. The first feeling I had that we were part of something what was going on in film was when studying in Moscow I first saw "Magdana's Lurja". This was a breakthrough. We were watching ordinary people's lives, and their everyday lives had become interesting.

What were your relations with censorship?

My first uncensored film was "Turmoil" in 1986. Relative to the other Soviet republics, in Georgia we had more freedom, which was partially due to Eduard Shevardnadze. The centre of censorship was Moscow. For example when the movie "Some Interviews on Personal Matters" was due to be passed over to Goskino, the process delayed. Firstly due to one committee, then another... The process took a whole month, then I was told to cut out all the interviews and it would be "a wonderful film about divorce".

Your family is different from other families in that there are three representatives from three generations of filmmakers in it and all of them are women. Did you take into account the fact that your mother was the first female filmmaker in the Soviet Union when choosing a profession?

I hadn't seen any of my mother's films. She never talked about them either. First it was Mikheil Kalatozishvili who told me that my mother's films had a great impact on him. Siko Dolidze used to talk about my mother with me. So I didn't have any idea that my mother was a director and that as a director she had been a great deal.

I think her past was so difficult that she cut it out of herself and didn't want to talk about it. She protected us from it in some way. The whole tragedy of the epoch is concentrated in my mother's fate. Every feature of an ocean cannot be depicted in just one drop, as is the case of my mother, because she was one of the millions of repressed people. After returning from exile she refused to look to get any compensation, this is how much she wanted to cut the links with the past.

The first film I shot in Georgia was a documentary film "Gelati". My mother was actively involved in the working process. But she never said a word about the fact that her first film "Buba", which had just been rediscovered, began with a passage from Gelati. It turned out that I was following my mother's path, but my mother never told me a word about it.

Giorgi Razmadze

Nino Kasradze is an actress in the Rustaveli Drama Theatre. For the first time I saw her in Giorgi Shengelaia's "Death of Orpheus". She then had a couple of small parts until Nutsa Meskhishvili offered her the main role in "Line of Credit". Next year sees the premiere Margo Zubashvili's new film, in which she also plays a main role.

"Ana" is a film by novice director Margo Zubashvili. Previously you played a part in her diploma work "Dinosaurs". How do you choose the roles and directors who you want to work with?

I met Margo Zubashvili on location shooting Nutsa Aleksi-Meskhishvili's film. I felt her friendliness and the special support from her. We worked on "Line of Credit" for five weeks. As soon as it was over, I received an offer. Margo had already started working on "Dinosaur". My character was added later. Generally I have found that directors never tell you anything before they start filming. So we came up with my episode in "Dinosaur". We didn't have long rehearsals. Margo called me and told me that in the evening they were shooting my scene. We worked with Nutsa with much the same principle we never had long rehearsals. Through her spirit I understood the aesthetics and principles of how I should work on a particular scene.

When I read the script for "Ana", I was a bit scared I could not relate myself to the hero. However, I blindly trust Margo and I agreed to do it. Then she sent me a new version of the script. I read it and realized that the film would be made. At that time I was reading Samuel Beckett's "Molloy". It impressed me hugely and then I realized that this novel could be a key for "Ana".

In "Molloy", a character gets depersonalized. He transforms from one person to another. It turned out that I was right about the resemblance between the film and Becket's novel because in the finale of "Ana" there were several phrases which were the main grain of the story and that's where Margo and I converged.

In one interview, Nutsa Meskhishvili called the main character of "Line of Credit" a "disgusting woman". How would you describe Nino?

I treated Nino's character according to the situation. In each situation she was different. One day she wanted to get the fabric for sewing a dress from for free, and so she would do anything in order to achieve this. Somewhere else she is more assertive, because she doesn't have money and feels herself stronger. It is a collage of this and other similar situations that creates this woman. She couldn't change and she fell into despair. Everything happens so fast that there is no time for reflection and in the end, she just follows the flow leading to the abyss.

István Szabó believes that cinema is the close-up view of a human face. How difficult is it for you to work very close to the camera?

I have so little experience in working in film that I think to talk about such nuances is not relevant for me. However, in "Ana" there are mostly close-ups and I already have some experience somehow.

Weren't you afraid of the closeness of the camera?

No, absolutely not! This is the most interesting part of cinema. The process when you make yourself express the movements born inside you so that others also sense them, is enormously pleasurable. I don't exactly know what to call it. This is not just an emotion. It is thoughts and ideas which reflect in an actor's eyes. The audience should feel exactly the same. It doesn't matter whether the actor is in close-up or not. This is just part of the mystery which we call art.

Giorgi Razmadze

Giorgi Varsimashvili is a representative of the new generation of directors. He was born 27/04/1986 in Tbilisi. He graduated from the Ilia State University Specialty of International Relations. Then he graduated from the Faculty of Film in the 8th University of Paris (bachelor and master's degrees in editing and directing) and then the ESRA Film School. He returned to Georgia this year. He has made 12 short films and one feature-length film. He recently won the contest held by the National Film Center and as a result he received funding to direct a comedy film.

You studied cinema in France (where?) and in Georgia too. What did one of them give you and what did the other give? And what would you not have if you hadn't gone to Paris?

I studied for a short time in Georgia at the Shota Rustaveli Theatre and Film State University in the Faculty of Film Expertise. Then I moved to to France (I knew French well and cinema was my hobby). I decided to continue my studies there. I graduated from the 8th University of Paris where I got bachelor and master's degrees. Later I graduated from the Technical film school ESRA in Paris. I studied for 3 months in Georgia and I learned a lot about film culture which seven years spent in France couldn't give me. But unlike us, they pay a lot of attention to techniques and practical exercises. They think that is not right for a student to have only one profession, as we have here. The director should know how to do everything in order to be a good leader for the crew.

What are the differences between Georgian and French film schools and teaching systems? What are the peculiarities?

Their universities are very similar to ours. We were basically taught the theory and the only practice was editing. The French film school is very different from our university. We had lectures 12 hours a day. We were taught law, accounting specialties, physics, chemistry, editing, colors, all kinds of camera usage... if I am not mistaken we had 50 subjects in total. Those who managed to finish the school knew at least 10-15 special areas out of the 50. The cinema is developing so rapidly that some specialties die and there are also some new ones that emerge. For example, they have added drone piloting, and have taken out several specialties that were connected with working on rolls of film.

How did the French period of your life begin? What were the difficulties (the language, the discipline, traditions, lifestyle, etc.) and the achievements?

The most difficult thing was to acknowledge that no one really needs you in Paris. I may be a good editor, but there are several thousand like me. They would say at the film school: you know, everything is fine in Paris without you, go back to your regions and work there.

Where did the ideas for your films come from? How did you manage to realize them?

As a student I shot a dozen short films and one feature-length film called "Parisian Dream" in Georgian. It was released last year and had a very good review in your journal. It was released in Paris this year and will also be released in Russia next year, if we somehow manage to overcome their bureaucratic hell. I mostly like comedies.

Do you still have any contact with the French film

school, former fellow students and their countries I mean from the standpoint of creative work?

I am very often in contact with them. They call me when they need an editor and vice versa. I was recently an editor on a Georgian film and employed my French former fellow students for the sound mixing and color correction. I think it turned out to be a really good film.

Where there more successes or failures? And what were they?

There were a lot more successes. I studied for 6 years and I worked on more than 20 films outside school. At one time I was an editor in the French public television news room. I myself shot 13 films. Of course, there were failures too. First of all, the fact that I couldn't find a French producer, and I only achieved this goal in Tbilisi. Also, I did not manage to get to a good festival. I won an award in Austria for a short film, the festival was not a big deal, and nor was the prize.

What are you working on right now?

I won the comedy film script development competition. Now we are working with an English consultant and I think, this is going to be a very funny thing. The action takes place in they year 2000. The scenario concerns Tbilisi residents who solve very strange problem in very strange ways. I have also been working on a documentary film, which will be about Georgian and Corsican polyphony. It is a Georgian-French production. We are still on the development stage.

How did you get used to the reality of Georgian cinema after your return?

It was hard. Everything is well-constructed in Paris, and it's understandable if they don't need you. We have too many problems but still very few people here need you. I have an editing studio and I have work only for short films and and video versions of theatre performances. I really want to edit music videos and TV advertisements, but it isn't happening.

I translated a large part of the lectures I attended in France and wanted to give these to the universities, but they didn't want them. Nevertheless I still do a lot of things. For example I won the contest recently.

What can attract foreign companies and foreign producers to Georgia?

Stories that come from abroad. The French are fond of foreign films which help them to understand the world better. The only way for a Georgian director to get the attention of a French producer will be a Georgian film. Nobody will invite Georgian directors to make a film about France, but they are interested in Georgian stories. As a country, we have so many advantages. There is the nature, architecture, cinema culture, professional staff in some fields, cheap crew, hardworking technical personnel, low taxes, low bureaucracy, etc.

For you, who knows the reality of French from within, how do French youth films differ from the rest of the world and Georgian youth cinematography?

There is a conflict between generations in France. Older producers summon younger people as interns. But technology and funding methods have developed so rapidly that many young people manage things that were simply unthinkable then years ago.

For example, I made a full-length film which cost me only 2,000 euros. My fellow student made a film for 4,000 euros, but in Monaco. Then these films are shown in cinemas. These days young French people are making films where they are the director, editor and cameraman. There is also this progress in technical development.

The camera that "Pirates of the Caribbean" was filmed with costs 3,000 dollars. Technology is developing so rapidly that prices are going down. Also alternative sources of funding are appearing. But the older generation of producers can't understand this and there is always talk about it.

France has really good schools and is a talented nation in general. Luc Besson is very fond of our school, and if he starts making a movie, he employs many students in very responsible positions. My schoolmate was still a student when he was invited to work in the Spielberg film sound group. Another worked on "Batman". There are a lot of such examples.

As for us, in terms of the level of education we are probably one of the lowest in the world. I know several cinematographers who stand ten times higher than the majority of French cinematographers for their talent and skills. But they don't know things, especially in digital technology, that first-year students in Paris would be ashamed of not knowing.

Lela Ochiauri

SPECIAL FOCUS

21-year-old Mikheil (Misho) Antadze's film "The Many Faces of Comrade Geloveni" was show on the second and closing days in the main program of the Vienna International Film Festival. All the tickets at the Urania cinema were sold out: more than 200 people attended the sessions, which is a great success for a debutant director.

Misho is a fourth-year student of art at the University of California. At this stage he is working on documentary and experimental films, and he will soon be finishing the film he shot in Chiatura in the summer of 2014. The film, with the working title "Manganese", combines all aspects of the authentic local space, placing the city, which was especially built for the working class, in a new economic and political reality.

What was the basis for the selection of the subject area and did you have a preliminary idea of the particular direction of shooting?

The idea came quite suddenly. I was reading something about events taking place in Chiatura. We found everything we needed for shooting without any formalities... In Georgia we don't have so much of a bureaucratic system. The formalities were related to the Corporation Union, who did not want us to go down to the mine until we convinced them that we were not going to attack them. I don't know how I am going to keep this promise. Of course, the film is not against the corporation directly. It reveals the system which rules there and exploits the people and resources, because otherwise it is impossible to work there.

What will the film be able to show the audience and what is important to you as the author of the film?

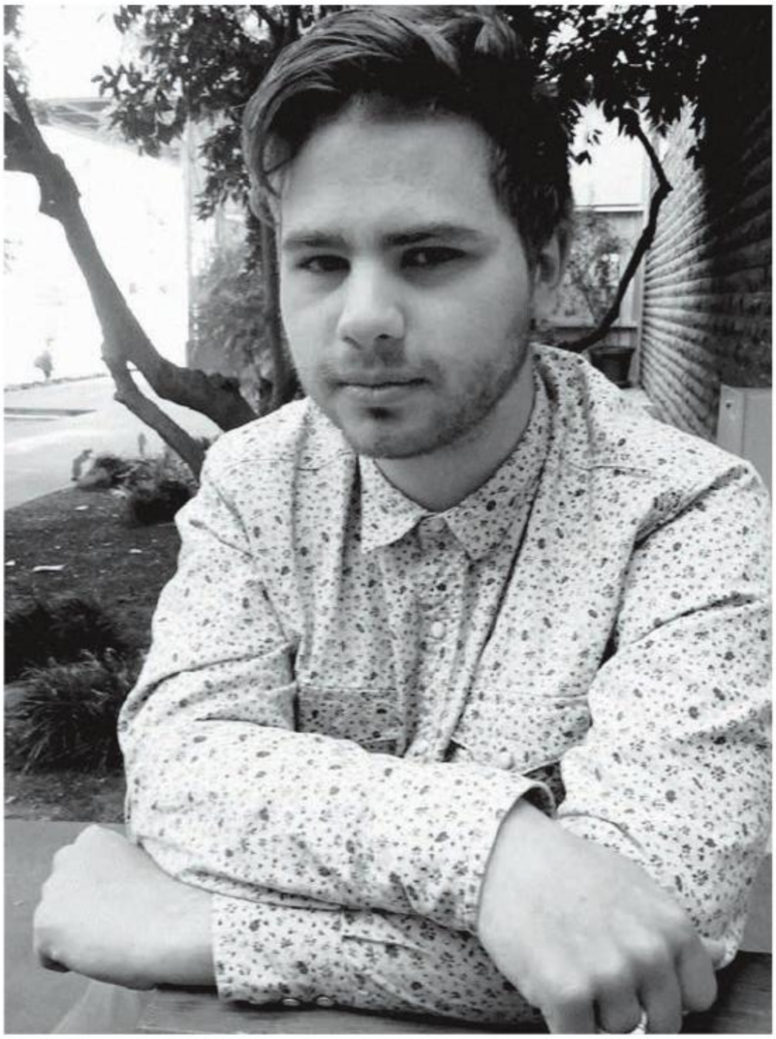
It was very interesting to shoot both underground and above ground, the mines and the cable cars, which are in themselves very interesting relics of the city.

Chiatura is interesting with its history lying on the surface: it is reflected in the buildings, the architecture, the mannerisms of people. The current reality, on the other hand, is displayed in the mines.

I wanted to show Chiatura like it is: a space affected by unexpected economic changes. The transition from some form of socialism into classical Western capitalism brought foreign corporations, who utilize the resources of the weaker country. This affects not only the people and workers, but also the public and private space.

What led you to this particular topic and could you realize your pre-set goals in the film?

Generally, a documentary film is not necessarily formalistic or constructivistic, it is more about catching everyday spontaneity. So the film became something quite different. I got what I wanted to get, but of course in a changed for-



mat. When working on a documentary, the author makes decision in the process. I tried several to start the editing but then I deleted these projects because I needed to be at a greater distance from my own project, from my own observations. We have to approach it as though it were not made by me, which is quite difficult.

What was preparatory period the for the film like? What requirements did you have for shooting the film and how did you manage to find resources?

We had minimal resources. Generally, I think the fewer resources you have, the better and cleaner you work. We had a tripod, a camera, a few lenses, a voice recorder and a rather poor microphone. We have to hank GDS for lending us the equipment. I don't know why a documentary filmmaker needs the best quality camera for shooting. It's never right to put the technical side above the conceptual side.

What did you find particularly interesting in the process of working on the film and what technical or other barriers did you face?

We faced the biggest problems in Chiatura when we were told that we didn't have the right to film there. However, we did have the right and we had received all the necessary permits in advance. They tried to change the schedule a few times, but we only had a limited time granted to us for shooting everything: just one week. I am grateful that they gave us a safety expert to accompany us in the mine. However, I had the feeling that he was observing what I was filming or seeing whether I had some hidden agenda to show someone or something from a negative angle. This was never my motivation. I just wanted to show what there is and I would not be able to film what is not there.

Do your films convey your political position in any particular direction?

We should not define politics as standard parliamentary or political party politics. The film does not convey a political position, but showing the relationships in society is already a political act. My goal is not to tell anyone how to think; the main thing is to show what I want them to think about. On the other hand, it is impossible to make a film on such a subject and not have your own political position. At some level this is social filmmaking because it deals with something which is really a problem, and which is a fact. We came there and met so many people who work very hard, but for the majority of society, they and their problems go unnoticed.

How important is social cinema in the modern world and how much are you planning to work in this direction?

I don't think that the film industry has lost the power it had previously. On the contrary, I think that it is more developed. Today we need social cinema more than ever before. You may not read anything about contemporary events, but if you understand at least a little, you realize that the world is at a crucial moment in its history and it's time we all started thinking collectively about what to do. From small local communities to the larger societies, we all have to do something; we have to think and in order to think, we have to know what we have to think about – this is the mission of social cinema.

I don't think that it is my mission to make social films and nothing else, but I certainly want to continue working in this direction.

What plans do you have for the future and what direction are going to work in?

The last few films I worked on were documentaries. However, it would be a little bit of an exaggeration to say that I am a documentary director. I am not even a director yet. I am still studying. The next film I have in my head is also a documentary. I used to make experimental videos where I used materials that I mostly found elsewhere. There are so much visual production taking place in the world that it is not necessary to shoot your own film. Extra images are gradually becoming noise. I often find footage on the Internet filmed by others and arrange my films from this footage. I often work in archives.

This year I am finishing university and starting to look for a job -I am in debt to the university and the state and so I have to work to repay the debt. Before I have sorted out this problem, I will probably find it difficult to return to Georgia.

Ekaterine Kutubidze

"Georgian cinema needs mobilized financial and moral support, professional associations, and purposeful promotion to ensure that it steadily attains its place on the international market." This is the view of Katriel Schory, Director of the Israeli Film Fund, who recently visited Tbilisi for a few days. The Georgian Film industry today is quite strong and has been adept at telling stories and films, which have been able draw the attention of a global audience...

Katriel Schory: Now you need to maintain these results and strive for greater success. Through the recruitment of good directors and skilled producers with good stories, many remarkable achievements can be made.

You are visiting Georgia for the second time; you have relationships with the Film Center and have your own opinions on modern Georgian cinema. What is the purpose of your visit?

Israel and Georgia, in terms of film production, are somewhat similar to each other... Our themes and important issues are quite analogous. Any film fund has the goal of setting up a strong, organized system through finding good stories and revealing and promoting promising film directors. My short visit to Tbilisi has the aim of sharing experiences with Georgian colleagues and getting information on their achievements. We are talking about selection criteria, aims, funding and the popularization of successful projects...

The process of ensuring a stable international market for the Israeli film industry also only began recently, the evidence for which are the five films you presented at the Cannes Festival last year...

Yes, we had a period of stagnation when we lost audiences and the trust of film directors. Then we had a seri-

ous financial crisis and in addition the stories offered by directors did not give us any prospects. These were stories based too much on personal experience and thus less interesting for a wider audience. We had to work very hard to get the audience back to the cinema, give them some faith and regain the trust which we had lost... The outcome from the crisis turned out to be that we reached out to the regions and looked for and obtained new stories from all parts of the country. Israel is multicultural and diverse with its population and lifestyle, and therefore this endeavour led us to real results. A good story, a talented film director and an experienced producer - this already adds up to a successful product, a good film.

What problems can you name which are still relevant for the Israeli Film Fund after the crisis?

Every year a lot of good projects come to us and we can only select just a few of them - for example, out of 250 applications only fifty can be realized. This number is in line with the existing budget. Many applicants are disappointed. However, many are given much more motivation, more time for self-improvement and working on a project. This too is a part of life.

Special knowledge and skills are needed to write a competitive project proposal... When they are dealing with the Cinema Fund, inexperienced applicants often find it difficult to prepare their application properly and articulate the points clearly ...

Of course, this is something that we are aware of. We realize the importance of periodically organizing workshops and meetings in order to provide our filmmakers with the latest information and skills. In order to achieve success, directors, as well as producers and screenwriters, need to develop their professional skills. In this regard, providing support for them is our direct responsibility. The fact that 11th and 12th grade school children at 240 schools in Israel have the option to study filmmaking as a full course can already be seen as the fundamental reason for the success of today's Israeli cinema. This is a prerequisite for bringing up a future generation of the field of cinema art. Each school has a fully equipped small film studio including lighting and recording equipment. Teachers who are qualified and specialized in cinema take the lessons and teach staging, shooting, the history of cinema, screenwriting...

The Georgian National Film Center has also managed to get cinema out to regional schools through the project "Cinema in Schools". Do you have any information about this project?

As far I know, you basically have meetings of a type of cinema club with sixth to tenth-grade schoolchildren. We also reach them using a similar system. This project is quite different from the initiative described above. We show movies as much as possible, and organize discussions like in the project "Film School". This results in thousands of children falling in love with cinema and in high school they can make a free choice of how deeply they want to go into this profession.

How often can politically motivated subtext be felt in modern Israeli cinema?

Recent films mostly reflect family and human relations. There are also more subjective themes that writers have and some social topics in which society is less interested. As for politics... it is most important that the Israel Film Fund strives to have full political independence in its work. We do our best to ensure our complete creative freedom. Among the most successful films of 2014 I can name, for example, "Zero Motivation", which pointed out the absurdity of making women work in the Israeli military service, and the film "Divorce", which reflected the problems and obstacles related to the process of a couple's divorce (as you may know, in Israel a woman can leave her family only if the husband allows her to, otherwise their separation is almost impossible). There was also a comedy made with a light touch on the very heavy theme of euthanasia. This film, along with the other two, brought in millions of dollars to the cinemas.

The directors of all the three films you mentioned are women...

Yes, every year the projects of at least three women are funded. Last year there were even fourteen. The Israeli Film Fund does not have priority issues and topics to focus on. We just select the best projects. I can see and I know that the National Film Center of Georgian also does its best and tries to achieve tangible results using all the existing resources and potentials it has.

Today Georgian cinema is still shown in the world. And right now you need a serious financial and moral impetus at the international level to promote and help modern Georgian filmmakers and films get the recognition they deserve. You need help in getting these out to the world market, which in terms of the will, necessary resources and professional management, should not be so difficult.

Anuka Lomidze

The Annecy International Animated Film Festival was founded in 1960. The 55th anniversary of the festival begins on 15th June and will continue until 20th June. The Annecy International Animation Film Market (MIFA) screened six short (5-10 minute long) animated film projects from Georgia: "Jupiter's Dream" by Davit Rikiashvili, "Lile" by Natia Nikolashvili, "A Fisherman and a Girl" by Mamuka Tkeshelashvili, "Hermit" by Dato Kiknavelidze, "Pocket Man" by Ana Chubinidze and Luka Tsetskhladze, and "Selfie Bear" by Ilia Agladze.

Olivier Catherin, a French producer and Annecy International Animation Festival representative, was invited to Georgia. He held workshops with Georgian filmmakers in order to develop selected projects. The workshops were in intensive mode. At the end of the workshop, all of the projects were presented at Rooms Hotel Tbilisi. The winner was "Pocket Man" by Anna Chubinidze and Luka Tsetskhladze. This project will be presented, along with "pitching", at the Annecy Festival.

We talked to Mr. Catherin about this very important event for Georgian animated cinema.

What can you briefly say about the seminar?

This seminar was very interesting for the participants as well as for me. For the participants, I think it was the first experience of this type. And for myself, although I am a producer, working with a group in such a format was a new experience. We concentrated on two issues: improvement of the content of projects and the preparation of oral presentations; and most importantly, we thought about the main goal – winning an award at the Annecy Festival. Creating such links was a real pleasure.

What would you say about the projects?

The projects were very diverse, interesting and original in their own ways, both in terms of technique and genre. The target audience for each project was also different. Despite the fact that each project was represented by the director and producer, they had different skills, different techniques and experiences. Here there was a great temperament and everyone was striving to improve their project.

How much do you know about Georgian animation and as a producer, what do you see as the most important factor for the development of Georgian animation?

Georgian animation was actually a highly developed industry, and artistically quite unique. However, it disappeared after the crisis began. Now the period of revival and recovery has started. Given the success of Georgian cinema and the cultural values that your country has, I am sure that very soon we will see great animated films again. For the Annecy Festival, the project that has been selected is "Pocket Man" by the most talented illustrator and artist Anna Chubinidze. Animation is part of cinema, however, it also covers other related arts – illustration, comics, puppet theatre, shadow theatre, etc...

I think that now the most important thing is to create a good animation school. In France and many other countries they have very strong schools for animated cinema. People need 5-7 years of intensive training to master this profession. I see talented people who go to the UK, Germany, Hungary, Czech Republic, or Poland to learn the profession. This is a level of European high-tech, with high-artistic quality! If Georgia wants to become a part of the general creative process, a great effort needs to be made to adapt the educational system and arrange it according to modern standards. I think that the Film Center has been instrumental in this regard and this is very well understood. It is necessary to strengthen international contacts and to introduce modern film production.

We also talked with Anna Chubinidze, one of the writers of "Pocket Man", which was selected for the Annecy Festival.

Anna Chubinidze: I am a painter and illustrator. I graduated from the Faculty of Architecture at Tbilisi State Academy of Art, but from the I gradually moved away from architecture into the area of illustration and basically I am involved in children's books and illustrations, three-dimensional books, and sculptures. And I also write short stories. I am a member of the Center for Book Arts. A few years ago, I became interested in animation and with the help of the Center I created a short animated film project "Pocket Man", based on my own story.

I recently took part in the workshop organized by the Film Center. Producer Olivier Catherin taught us to set out and present an animated project. At the same time, he introduced us to the current state of the art in this area in France, talked about the Annecy International Animation Festival, various French residencies, showed us the winning short animated films from the festival. He knew the workshop participants very well and helped each one individually. Mainly we worked with shaping a script, an idea and establishing our own motivation.

Olivier gave us very specific and accurate advice. He asked questions which led us to finding the desired solutions. Eventually we put all the projects together very well. I was very satisfied with the workshop. What I could not do in two years, Olivier taught us in two weeks.

I am happy that my project won, but I would say that all the projects were interesting and original. I liked all of them very much and wish all of the best of luck.

Now I am preparing for the Annecy Festival. A lot of work is still to be done but Olivier still helps and advises me over the Internet.

I want to thank the National Film Center for giving me such a great opportunity!

Interviewed by Ketevan Janelidze

Niki Karimi is not just the only female jury member in the feature film section of the Batumi International Art-Film Festival, she is the only person from the oriental countries too. She is a special women she has both oriental mystery and western elegance. She easily arouses a voyeuristic passion in people. I am not surprised that she is a very popular actress in her own country.

She is looking through her photos on Serra's camera and is satisfied with some of them. The tables and armchairs are arranged very close to each other, but the really intimate distance between us does not create any awkwardness with her open nature, she is ready to talk.

What made you decide to become a director? What pushed you into becoming a director?

It seems that I always wanted to try directing from the very beginning. Being only an actress didn't give me an opportunity to tell the stories and ideas that have been running through my head from quite an early age. From that time I read a lot and was very inspired by literature. I worked as Abbas Kiarostami's assistant for several years. We would search for locations and actors together. I learned a lot during that time. First I made a documentary film (To Have or Not to Have; 2001), the next stage was writing a feature film script, which took me two whole years.

How different are the challenges of documentary and feature films?

When you are shooting a feature film every detail and component is pre-designed and assembled. There is an invariable concept and idea from the very beginning. Making a doocumentary is more like a research process. You never know how things will develop, as it largely depends on the reality. [In the case of feature films, you already have a personal opinion on the subject of the film. It is as if you already know some of the answers. As for documentary films, you may change your position many times throughout the filming process.]

Do you think that cinema and the image actually has the power to change people's attitudes and ideas?

Any media work, starting with painting and ending with the article you are writing right now, has the ability to influence people if it makes someone think. A good film always manages to make people think, no matter if the director's taste coincides with theirs or not. Besides, cinema has its magic a darkened room and an illuminated screen really has a great impact on people.

Which film made a special impression on you?

In this case it would be hard to name just one. But the strongest impact is associated with literature mostly. Hemingway, Dostoevsky, Chekhov, Paul Auster and many others have had a great influence on me. The first feature film I made independently was based on a J.D. Salinger short story.

"Karim is not judgmental towards her characters, she criticizes the system," said one author in a review of your film "One Night". Do you agree with this assessment?"

I do not judge anyone neither people nor systems. I only try to shoot films about my community. Perhaps it's perceived as social criticism. As it is said, and I share this belief, all artists should speak about their own times. But these times, and the events or problems developing in these times, are not local. They appear familiar and contemporary for everyone. Sometimes you watch a low-budget American film and say, "Oh, this is also true of Georgia." This is because one way or another, people's problems all over the world are still very similar to each other.

For example, Iranian society is always reflected in my films and it is very patriarchal. From their very early days, the boys in the family are persuaded that they are more important and powerful. Men are easily taken in by this. Somehow they need to dominate. Of course, I try to resist and fight against many conservative views similar to this, but I never speak directly and rigidly in my films. I don't like this kind of directive approach.

A good film is a film that offers something new to mankind perhaps a new approach to a particular issue. Sometimes you can find a picture which destroys the existing semantic limits and takes you into a wider space. This is beautiful and can happen very easily. You do not need to land on the Moon or Mars, do you understand what I mean. It is enough to show someone in a critical situation, then show the way they manage to overcome their difficulties, to show something of a poetic approach... (something that will move you).

Do you agree with the opinion that unlike western cinema, which is a descendant of prose literature, eastern cinema stems from poetry?

Yes, I absolutely agree. By the way, whenever I get to rank films at the different festivals I give preference to the films with a more poetic approach, a more poetic vision. Generally I think that the poetic way of thinking is very important and necessary for life.

What are your opinions about tendencies in modern cinema?

There were mostly films about social issues presented at the film festivals I attended this year... Technically, I think that everything has been tried and exhausted. In this regard, there is nothing new appearing.

Tell us about your interpreting activities I know that you work in the field of translation too...

Yes, when I was learning English I started to make translations. I like Marlon Brando very much and the first book I translated from English to Persian was his autobiography. I have just finished translating the novel Love in a Blue Time by the English writer with Pakistani origin Hanif Kureishi.

Are there places in Iran where it is possible to see **non-commercial films. [In Georgia this area has been monopolized and itis mainly commercial films that are shown in the big theaters]?**

About 2 years ago, the Iranian government came up with a very good initiative, which in turn changed the situation for the better. I am talking about the project Art and Experience. There was a section intended only for art-house films and halls were selected for their screening. For example, my film "One Night", which was shown at the Cannes Festival and in other European countries, was not available to see in Iran due to censorship. With this project, my film was shown in a number of cinemas and my compatriots had the opportunity to see it. Of course, it is especially important for any director that their film is viewed and appreciated in their own country.

Niki turned out to be an attentive conversationalist. The proximity of the chairs and the "close-up" situation took away all the formality from the question-and-answer format and along with the western, English language, there was unlocked an oriental language of eyes, gestures and interjections, which saved our dialogue from sterility. And possibly it was just well joined into the surrounding geographical context: there are always encounters of East and West in Batumi.

Tako Kalandadze

The 140th Strategic Working Session of Eurimages, the Council of Europe's European Cinema Support Fund, took place in Tbilisi in October 2015. Georgia was accepted as the 36th member of the fund in 2011 and as a result of this cooperation, several important projects have been implemented. Tamar Tatishvili, the Georgian Representative in Eurimages, spoke about the sessions and activities of the foundation.

The idea of joining Eurimages was in the air for a number of years, but we were only finally accepted in 2011. You were the manager of the National Film Center then. Can you tell us what led up to this event, and generally why it is important to be a member of the foundation?

I joined the Film Center In 2010. There had already been negotiations with Eurimages, but communication had broken down at that point as their side had pointed out a number of important legal problems which would prevent Georgia from ever joining the foundation.

Why was joining Eurimages so important? First, because of the fact that it is a strong foundation which gives financial support to European art-house films. In addition, it is sign of a certain quality. Festival managers often ask for lists of projects funded by Eurimages and keep them in their database, and pay attention when choosing a film whether or not Eurimages is in the list of funders. So it was important both financially and strategically to become a member of the European family of art-house cinemas.

During a meeting with the Executive Director Roberto Olla, I found out that I had to settle a number of issues of international law. The conditions for joining the World Trade Organization prevented our country from joining Eurimages, because our country doesn't give trading with cultural products a so-called special regime, (it's a complicated issue and it really needs to be discussed in some detail). To cite an example, Georgia treats selling tomatoes and selling works of art in the same way, due to the commitments of the GATT and GATS agreements.

We developed a certain strategy with the Culture Minister Nikoloz Rurua. We worked a lot with the diplomatic representatives in order to change these trading obligations, but it turned out to be impossible. Finally as a lawyer I managed to prove the de facto circumstances which were considered satisfactory by the 35-member board of Eurimages.

InTurkey in 2011, along with two colleagues I came before the members of the foundation and we tried to prove the necessity and importance of our membership of the European film family. There were a lot of obstacles, however after a three-hour exchange of opinions even the opponent countries were reassured and several months later we received a note stating that every country supported the accession of Georgia.

It was a very interesting case – strategically, juristically, and creatively. Some of the Europeans are more aware of the importance of this step then some of the proud Georgians.

What has been the outcome of these years? What did the membership of the foundation give us?

While working on joining the foundation, I knew that the most important part would be the encouragement of European co-production (a necessary condition for financing a project in Eurimages is co-production status), which is a prerequisite for the success of the film.

According to the general tactics of Eurimages, a new member may not be funded for the first two years, because the sector is not yet ready. For example, this was the case for Turkey. Seven of our projects have been funded already, to the tune of 1,6000,000 euros, in total. Our annual fee is around 122,000 euros, and the amount of money obtained is impressive. So this has a highly positive impact on the sector. The only direction that doesn't work to obtain the funding from Eurimages is distribution. But this field is still very specifically developed in Georgia.

The specifics of the work of Eurimages is organizing working sessions in different countries. In October his year, this type of working session was hosted by Georgia and accordingly the full staff of the foundation, including our old friend executive director Roberto Olla, gathered in Tbilisi. What were the positive aspects of the meeting, in addition to the formal working process?

Sessions are planned on the basis of the invitations from countries. This requires a good working infrastructure, an office, and taking many details into account. The Georgian side made an official invitation and I worked for nearly a year on this issue. The first visit of the president of Eurimages was in 2013. Jobst Plog had a positive impact and we became the hosts of this year's October session.

For most of the members, Georgia was still perceived as an exotic country and the journey with exhausting plane changes didn't seem so attractive to them. However as they stated afterwards their experience exceeded all of their expectations, beginning with the very informative and important meetings with the representatives of the film industry, and ending with getting to know our country's culture. As they stated in a thank-you note, it will be impossible for such an impression to be repeated even if they return to Georgia. It was definitely a historic visit. At the same time, a Georgian project "Parade" (directed by Nino Zhvania, producer Nika Abramishvili) was financed at the working session.

Tell us about the recently established working group, which is chaired by you and which is a particularly interesting initiative for the Georgian film industry.

Cinema is a living organism, it is always changing. Therefore, the classic 3-act type of scenario or the classic European co-production scheme should not become an obstacle for an experimental scenario or for that model of co-financing one side of which, say, is located just across the ocean.

That is why we call these kind of atypical cutting-edge projects to be in operating mode and for more than a year we have been working on a procedure through which Eurimages will assist more risky, qualitatively different, bold film formats. It was at the meeting in Tbilisi where it was decided to publicize a press release about starting a new program cooperating with four leading European festivals. We will support these kinds of projects in the Work in Progress format. I am traveling to France in a few days to talk about these issues and I will be able to give you more detailed information by the end of the year. This will be a very useful course for Georgian directors and producers.

Within the session that took place in Tbilisi an interesting discussion was held in the Ministry of Culture on the topic of the role of female directors. Georgian filmmakers representing different generations took part in the discussion: Lana Ghoghoberidze, Nana Jorjadze, Rusudan Chkonia and Keti Machavariani. As I know, supporting female directors is one of the prioritized areas for Eurimages.

There was an operating group created in 2014 during the Sarajevo session, which believes that talent is talent and gender should play no role, but the statistics show that the balance is skewed and there is minimal involvement of women.

The discussions in Tbilisi were very positive, because female filmmakers don't really suffer discrimination in Georgia. This initiative may be controversial, but in some countries there really is a need to encourage the maintenance the gender balance.

I think that in Georgia a renewed film strategy is much more important than working on female quotas Georgian projects should appear more often in the European market and in other international markets too. This will become very important, as Europe is beginning a search for a new working format for turnover and market percentage outside the borders of Europe.

Keti Machavariani

His father was a foreign correspondent for the Washington Post and New York Times, and so he spent his childhood and youth outside his homeland. He grew up in France, Italy, Greece, England and India. He trained in various professions ranging from painting, and ending in cinema.

Today he is a famous American film director. The film "Sunday" (1997), which won the main prize of the Sundance Film Festival brought him initial recognition. Soon after, another of his works "Mondovino" became the fourth film in the history of documentary cinema to be nominated for the Golden Palm of the Cannes Film Festival. The director's latest work "Natural Resistance" was shown in the second section Panorama and Culinary Cinema of the Berlin International Film Festival.

Although he graduated from a sommeliers school in New York City and is the author of several books on wine, as well as composing wine list for leading restaurants in New York, he does not consider himself to be a wine expert.

He visited Georgia in the Cinema-Vino framework and gave the audience the chance to see some of his films. The director himself rarely watches films on the big screen. Even now, he only watched the first scene of his film "Rio Sex Comedy", for the remainder of the film he was not in the hall as we were interviewing him.

You have been planning to visit Georgia for a long time. What has attracted you to the country?

How can one be a director, grew up on Pasolini and Parajanov, respect wine culture and traditions and not be interested in a country like Georgia?!

Before coming to Georgia, you saw it as a poetic and fabulous country... did it meet your expectations? What was the first impression when you arrived?

The first impression was terrible! Horrible people, disgusting food... I'll never come here again! Of course, I'm joking. From the very first minute Georgia made such an impression on me that although I'm leaving tomorrow morning I've already started to think about how I could manage to come back as soon as possible.

As I know, you were also in Kakheti to get an introduction to Georgian wine culture...

The tour in Kakheti was really amazing. Wine tastings were organized in the wine cellars of Iago Bitarishvili, Soliko Tsaishvili... I had the feeling of being back in the past. Winemakers also have an intense interest in the past in order to be able to make something new. If you ask me, this is an art. In today's era, directors no longer dream of becoming poets, they want to be businessmen. Films are mostly made to earn money. They forget about one main thing to create beauty and celebration for other people.

Unfortunately, I didn't manage to meet any Georgian directors or young artists, but this is a good reason to come back as soon as possible and it will be good if the National Film Center can be involved in this process.

When you come next time, the National Film Centre will organize some meetings...

This would be really wonderful. People around me such as directors and actors are very interested in your country. They know that I'm in Georgia and are constantly asking me what is happening here. Matt Dylan, Charlotte Rampling, Bill Pullman, Irene Jakob are great fans of Georgia. My ambition is to bring them to Georgia and arrange workshops for Georgian filmmakers here in Kakheti.

F/P It seems that you have made good friends with Georgian winemakers and Georgian wine...

For a long time I have only been drinking natural wine without any chemicals. Ten years ago, when I was making "Mondovino", the world was even skeptical of the French and Italian natural wines. Now the situation is different. Georgian natural wine can really encourage others and be an example to the world.

There are intellectual stars who never ask for limousines and a private plane in order to communicate with people. Charlotte Rampling is one of them. I filmed her for the first time 15 years ago in Greece and since then I've been lucky to be able to work with her...

What was the process like for the creative team when you made the film "Rio Sex Comedy", where Charlotte Rampling plays the main role?

Really wonderful. You feel complete freedom when working with Rampling. You look at her eyes, and you know where your heart is. Perhaps you remember the first scene of the movie, which opens with Charlotte's dancing. It was complete improvisation. No one knows where the dance come from.

I know Georgian cinema of the 1970s-1980s better. I have seen Ioseliani's films, Nino Kirtadze's documentary works. I know that Georgian cinema has achieved significant success in recent years on the world stage. Now that I have friends in your country I asked them urgently to send me some Georgian films to get to know them better. A soon as I get to Rome, I promise that I will buy a Georgian language textbook.

I have traveled all over the world for many years and I have never seen anything like Georgia. Tbilisi is a unique city...

Could this be your inspiration and you will make your next film in Georgia?

The future film that I will make is based on the French novel "My Last Words". I have not started choosing the actors yet but it is most likely that Charlotte Rampling will take part in it. I have just thought that this is a really good idea, maybe I can shoot part of the film in Georgia...

Gvantsa Zakareishvili

Even within the diverse program of the Tbilisi International Film festival, against the background of film screenings and masteclasses, Cinema for Social Change a project organized by the Adam Mickiewicz Institute including lectures, discussions and film screenings was still exceptional. Its curators were Richard Peña, Professor of Cinema Studies in the University of Columbia, leader of the Lincoln Center's Film Society Program and Director of the New York Film Festival 1988-2012, and Adam Michnik, the legendary Polish dissident, one of the leaders of the Solidarity movement in the 1980s, journalist and political expert, and editor-in-chief of the daily newspaper Gazeta Vyborcha.

Adam Michnik talked to Filmprint about his visit to Georgia, about cultural and political issues, about the past and present.

It is known that you have been in Georgia a number of times previously but unlike the current visit, those visits were related to politics and your journalistic activities.

In some ways, yes. The first time I came to the conference, Georgia was still under Shevardnadze, who I knew from Poland, where I had interviewed him. Then I met him in Moscow a few times, and I was invited to the conference at the time of his resignation and I was invited afterwards. The second time I was in Georgia as a mediator during the Imedi TV company conflict.

This time the Adam Mickiewicz Institute recruited me at the Tbilisi International festival, within the framework of the project Cinema for Social Change in order to discuss Katarzyna Kolenda-Zaleska's film «Miracle of History» and present a lecture series «The EU Reality and Expectations".

It's a very interesting film, which shows Poland's path to the EU, all the traps in the way and the third thing is the other face of capitalism, the fact that not everything is fine there, it's not a paradise, and we didn't know about this at all.

But, of course, I can't compare capitalism with communism.

Of course, there is no discussion here. Everything is clear. They don't even doubt that in Russia. Despite the fact that I don't like Putin and criticize him quite often, he is still not Stalin or Brezhnev. We are talking about present problems and how to overcome them.

But Putin is not very far away from Stalin.

No, I cannot agree with you. I would have been executed a long time ago in the times of Stalin. I repeat that I criticize Putin often, even when I am in Russia. I gave an interview to the TV channel Dozhd and I spoke about this there too and nothing happened to me, otherwise I wouldn't be able to talk with you now, would I?

I heard the message you sent in advance to the Tbilisi Film Festival. You say at some point that Georgia has to go through the same path as Poland and not those of other long-established states. The Polish ambassador in Georgia, Jacek Multanowski told me the same thing several years ago.

I'm not brave enough to instruct or indicate the way in which Georgia should develop and that it must take its example from Poland, but I will still say that our ambassador was right.

Of course, we are talking about a country which has a similar history to ours and which began to form an independent country and changed its formation earlier than Georgia.

Yes, that is right. But our past is still different. There was not the kind of terror in Poland that there was in Georgia. Though Dzerzhinsky was Polish (and we don't love him), he still operated in the Soviet Union, not in Poland.

There was not this kind of terror anywhere else, of course, But you were also imprisoned because you fought for freedom and freedom of speech.

I was imprisoned many times. But it was not only me. There was the whole movement. Like the Georgians, we love freedom but don't understand that freedom and democracy exist only in the framework of the state. That they have limitations. We think that everything is permissible. If everything is permissible than everybody is Napoleon.

Before the interview started you told me that you have little contact with cinema but you have written research about Andrzej Wajda. For us in the Soviet Union, Wajda's films were like breathing in the fresh air of freedom.

I share your position. It is truly so. When I wrote an assay about Wajda, I made the observation that since 1956 there was not a single fake political, historical or ideological sonority. I don't mean bad or good, I say that even in the most abortive film there is nothing conjunctural. But the greatest impact on me was made by your Georgian film "Repentance".

History is shown with such genius, so bravely, the repressions… I never felt before that great changes were about to happen.

But If you saw this film today, without its bravery, its outstepping the times, would you have the same impression? I mean for its artistic value.

I saw "Repentance" the other day on television. I am not an art specialist but I think that this film describes the dictatorship, dictators and era in general in very artistic forms and asks a very important question what is the use of the road if it doesn't lead to the church?

Have you seen new Georgian films?

I was presented with a recording of Nana Janelidze's film "Will there be a theatre up there?", though I haven't watched it yet.

Let's return to Wajda. His film "Ashes and Diamonds" also shows what the war generation went through after the war ended the whole era. Right up until today and everywhere where there is a war.

It is a brilliant film. Universal. On the one hand it shows a particular era, our history, and on the other hand how a person's fate changes when the whole theater of action changes.

It is probably an everlasting theme a soldier whose life has a point during the war, which he loses in one day. Not having a perspective and direction, the main hero is killed off precisely on the day the war is over. This is very symbolic.

Yes, this film was made after the novel by Jerzy Andrzejewski, There are no good communists in this novel. A good communist was a dead communist. There is this kind of anticommunist position. But not everything was happening like that.

And how it was happening?

You know very well that many people believed in communism at first. Than a lot of them disliked it. Of course there where those who believed in it sincerely and there where those who were ambitious for status who didn't believe but still were communists. There were political criminals too.

I have never been in a party, but I was a Marxist-Leninist. I liked the idea not the authority.

But still you were among those who fought against the Communist Party. That's why you were persecuted. It was all the same then.

I believed until 1968, but after the events in Prague I told myself that I could not lie to myself.

Would you do the same? Would you fight like you did if you had the opportunity one more time?

That is a very difficult question. I was imprisoned many times and that was not my choice.

It was a response to your actions.

But I did not choose prison.

What did you expect? You knew what you were doing, didn't you?

At first I didn't, to be honest. If I were in the Soviet Union I would have known. But there were people whose bravery and obstinacy can't be repeated by anybody else too. For example what happened during the trial of Andrei Sinyavsky, when a declaration in his support was signed by Pautovsky, Chukovsky, Sholokhov... That was impossible in Poland.

As in Georgia, Polish cinema and theatre spoke implicitly to the audience about those issues which it was impossible to imagine could be talked about directly.

There was this kind of theatre and theatre criticism in Poland. Our great theatre critics were Jan Koti and Ostap Popuzena. Their writings are brilliant comments about the political situation.

Andrzej Wajda's film "Ashes" a fresco with the narrative of Polish history was our 1970s reality, that we have our hell, that we are rebels and we want our country's independence.

What importance does culture and cinema have for society in general? Is it able to change anything? What impact can it have?

Lenin said that we need cinema most of all the arts. Only joking.

Culture was very important in my life. In general people only begin to think about their lives, morals, when they have contact with culture theatre, literature, cinema, painting... You said yourself that art was a window to freedom in the Soviet Union. As a Polish person, I would say that there was no Poland on the map years ago. If we were able to go down this path, life, we did it with regard to our culture. We were saying that we don't have a government but we have poets, we have Adam Mickiewicz, and we also have Chopin. And if we have connections with other nations, there is a cultural dialogue around these values. Culture protects society and this is very important.

Georgia is a country with a unique culture. It is developing and I am sure if not today, then tomorrow it will advance and develop even more. It is a slow road but the main thing is to have a goal and believe that "our cause is just!"

Lela Ochiauri

Richard Pena, Professor at Columbia University and Director of the New York Film Festival from 1988 to 2012, visited Tbilisi together with Adam Michnik within the framework of the Cinema for Social Change program of Cultrue.pl, which was held in the 16th International Film Festival. On 27th November, Pena gave a lecture on independent American cinema for students at the Shota Rustaveli Theatre and Film University.

Richard Pena: This is my first time in Georgia and I would like to thank Adam Michnik and the Adam Mickiewicz Institute for this opportunity. I have got to know Georgian cinema well in recent years and have had the chance to have some Georgian students at Columbia University.

You say that American independent cinema played a major role in the development of Hollywood...

I am talking about the idea and the concept of American independent cinema. And I place the point in an historical context in order to understand when the concept of so-called independent cinema was launched, what paths it has traveled and what is happening today. How can you define the notion of "American independent cinema", which is often used, without having a clear understanding of its meaning. If we think logically, in order to have an independent cinema, there must be a dependent cinema as well. The directors of dependent cinema decided to offer an alternative to the audience, which is independent cinema. Dependent film directly denotes commercial cinema, which we simply call Hollywood.

In the 1920s a very well established industry system was set up which was characterized by a very specific style of story-telling. Despite the control reigning in the Hollywood studios, there appeared directors who opposed the artificially imposed requirements and created individual works of art. The ex-

istence of directors with different visions was dependent on several factors, including economical, technological, political and aesthetic ones. Their combination determined the existence of independent films and created different artistic directions.

Were KGB agents able to penetrate American cinema? What about censorship?

I don't think that KGB agents or the Communist Party infiltrated Hollywood in any way. As for political views, there were different opinions, however while the artists' works earned some income, the studios didn't restrain them.

In general, Hollywood doesn't like making controversial films. Before the 1950s they avoided the problems of racism in films. In his book "Red Hollywood", the American scholar and director Thomas Andersen, wrote that it was only communists themselves or those who sympathized with them who talked and wrote about this subject (communism, the Soviet Union).

The actions of Anti-American Committee in the 1940s and the Hollywood Black List went down in history as a "black spot" in American cinema.

In 1947, Congress set up a committee with the aim of revealing Hollywood stars who sympathized with the Soviet Union. Despite a long search, the committee couldn't find much evidence. The studios encountered problems regarding directors and screen writers, as there were doubts whether any of them were communist or not. The study showed that 40% of the 200 people on the list were connected with communism in various ways.

The role of marketing in American cinema.

In the late 1960s some young filmmakers Martin Scorsese, Steven Spielberg, Brian Palma and others – appeared in American cinema and started up the most interesting period of commercial cinema. In 1975 Spielberg directed "Jaws", which conquered cinemas screens around the world. The appearance of the young directors was followed by successful films. The first and the most large-scale film campaign was connected with "Jaws". Everywhere we looked, we saw ads, posters, press reviews, etc. They made 500 prints for the cinemas, while before they never made more than 150. This strategy of Spielberg and Universal succeeded, as was proved by the amount of money from ticket sales. Following Spielberg's example, studios changed their strategy they reduced the number of films and started to actively apply marketing techniques. If they previously made forty films a year, they reduced it, on average, to four films. Hollywood switched over to shooting blockbusters. This was a new, successful economic strategy for the film industry.

What are the prospects for the distribution of films online in contributing to the development of independent cinema?

In terms of the dissemination of information and outreach, the Internet is a good tool. As for the financial aspect, it is unprofitable. In terms of distribution, film studios never count on online sales, which is determined by a number of technical reasons. As of now, the Internet is irrelevant as an additional favorable component of film distribution.

Natia Meparishvili

Along with the continuation of its previous traditional projects, in 2015 the Georgian National Film Center began executing new plans and initiatives and determining its direction. Georgian cinema has been in the spotlight recently and gained a lot of success. Interest in it has also increased and it is starting to recover some of its old prestige. The Manager of the Film Center, director Nana Janelidze, talks about the new projects and programs and summarizes the results at the end of the year.

There were several new programs for projects, different from previous ones. What would you point to in the first place?

First of all it should be noted that during the year we had three major events focusing on Georgian films in different countries and at different festivals. Fifteen films were nominated in Sofia. These projects had a big response. Despite the fact that we have already been a little spoilt by the success of Georgian cinema in recent years.

So we set up a program there is a retrospective and completely new films too, because when you are interested in the new things, you start to wonder what was behind it. We are also screening restored films (although there are only a few) and so a comprehensive picture is created. One can see that Georgia is a country of great film traditions, which responded to every epoch in its own way, and had its particular style in every situation and period.

In Soviet times the fable-type of films were created, as if everything was wrapped up in a comic shroud, while at the same time an entirely different flow could be felt under the surface. Today modern Georgian cinema has become very social. It's a different time and a different generation, the films are different despite the fact that they are continuing the traditions of Georgian cinematography, they tell their stories differently. And this is a very modern way of telling stories. The main core responds to the demands of the time, and probably that's how the new style is being created.

The focus on us in Switzerland at the Nyon Creative Documentary Film Festival (a very interesting and significant European festival) was very important. They chose the films of course. We sent the material and the festival administration made the decisions. There was a retrospective containing fifteen films created from 2000 to the present day, as well as six project which were pitched before producers and managers from the international festivals. Four of them have already been funded by the Film Center, and the development of all six projects was funded by us. By the way, I still get feedback from that focus session that they don't remember another instance when six projects of this level were submitted for pitching.

The Tallinn Film Festival became an A-class festival this year, and we were in focus here too. Talks about this began at Cannes. Tiina Lock (director of the festival) picked out fourteen from a lot of films. One of them, Vano Burduli's "Summer the Frozen Fountains" got into the main contest.

We decided to open the festival with Kote Mikaberidze's film "My Grandmother", which was accompanied by live music. There was also an exhibition of Georgian film posters.

The last leg was the most prestigious and largest festival in Amsterdam - IDFA, which had 500 guests and is so popular that the entire city lives this festival. The cinemas were packed with audiences.

We had two films in the main competition and that was very important. "When the Earth seems to be light", a film by Tamuna Karumidze, Salome Machaidze and David Meskhi, produced by Zaza Rusadze, which won a prize

for best debut film, and Ugis Olte's Georgian-Latvian co-production "Double Aliens" (it was the first time that co-production was announced for a documentary film and this was the winning project of the competition).

There were projects presented at the festival which the Film Center took part in developing. These were Toma Chagelishvili's "The New Berlin Wall", Rati Oneli's "The City of The Sun" and Tsira Gvasalia's "Rooms". The festival was attended by Tamuna Gurchiani with the special status of Observer, who is a producer of the project "Love. Pastorale". The project was funded in 2015 by the IDFA Bertha Fund, the festival foundation. Georgia had never seen such success before.

It appears that Georgian documentary film has begun a new and successful life. And it seems that the Film Center has played its part in this.

The Film Center is actively helping Georgian documentary film production. It has great potential. Eight projects received funding in a contest for creative documentary film production that we launched. We are pleased that the Pankisi topic appeared, as it is extremely important. By the way, this is a continuation of another of our projects, as we sent Nona Giunashvili and Mari Gulbiani to Pankisi under the auspices of the "School of Cinema". And now Mari Gulbiani is going to make a documentary film about two girls from Pankisi.

Together with the principal contests you have set up various different "themed" ones. Which would you pick out?

We pay a lot of attention to new and exciting ventures, such as the development of a project created around the 21th century. We believe that the modern Georgian literature deserves screenings. This is kind of a continuation of our international experience. In Cannes there was a platform for the second time entitled "Filmed Books". There were five projects chosen this year. There were two sessions, workshops, and meetings held. The participants were given commissions. One of the winning pairs is Giorgi Ovashvili and Guram Odisharia, the second pair is Rusudan Chkonia and Eka Togonidze, third Tiko Kajrishvili who has a bond with Marina Elbakidze's novel "Citizen Saint". There is also Lali Kiknavelidze and Miho Mosulishvili's common project, and finally Zura Karumidze's "Fox-Trot ".

I think this project will help film development. If there is time it will be possible to connect it to the Frankfurt Book Fair in 2018, as Georgia will be the main guest there and there is the chance to screen one of the available films based on translated literature.

This year we announced a contest for children's and comedy films for the first time. I personally believe that there is a huge deficit in the comedy genre. You may say that this is not something born by itself, that it won't be good in the future. But sometimes order justifies our hopes. There were people on the competition jury who had never collaborated with us before, the creators of the TV series "My Wife's Girlfriends". Out of 18 works they chose six: Nana Jorjadze and Tamar Bartaia, Zura Inashvili, Giorgi Varsimashvili, and the Basti-Bubu Studio projects.

It was the first time that we announced a children's book animation contest too. Unfortunately there were very few applicants, but we hope that the number will grow in the future and this segment will become more active. The project is under the patronage of Han Studio, the German animation studio.

We have declared a contest for script development dedicated to the 100th anniversary of Georgian independence. There will be eight winning projects in the competition and we have had 25 applications. We are pleased that the applications represent different generations.

While working on the development of the script they will have an experienced script-doctor, thee will be workshops and meetings, and even if only two of the projects are successful it will be a great success. And the rest of the participants will also gain a lot of experience. So I consider that this style of working introduced by the Film Center to be of great importance.

Have there been any changes in the funding of cinema?

There were changes in the funding policy this year. We managed to change the law to remove income tax for film production, which has been a huge burden for filmmakers. Currently we are working with the Ministry of Economy on introduction of a cash rebate system. This includes privileges for projects created with co-production. When the film is finished, the state will return 20% of the documented costs to the cinema companies.

Georgia is a very attractive country and this decision will contribute to the execution of international projects. This practice has already been introduced in a number of European countries. For example in Bulgaria and Croatia, and as a result of the financial incentives and through co-productions, the country's budget is gaining about 30 million euros each year. When large businesses enter into a country, the local industry develops too, which creates additional new jobs. Together with the Ministry of Economy, we invited Disney's Vice-President, who conducted training and explained the development of the South African film industry after the filming of a big TV series began there.

Giorgi Razmadze, Lela Ochiauri

Film Education

Education has been a constant sore point for our country for many years. Students, parents and teachers are all dissatisfied with the quality of education. The education system itself has been in a constant process of reform. It is no surprise that the entire reform process is complex and time-consuming. However, I think that small local changes and the elimination of certain shortcomings are far more easy to achieve. That is why I am appealing to people who have received a cinematic education outside the country to share their positive or negative experiences with us.

Manana Lekborashvili

Levan studied at the Shota Rustaveli Theatre and Film University, then graduated from the Moscow State Institute of Cinema (VGIK) with a Bachelor's degree and studied for his MA in Cinema at New York University.

I studied in Georgia for one year at the faculty of Economics of the Theatrical University. It was then a new thing. They didn't even know what to teach; it was the early 1990s – perhaps you remember what the situation in the country was, and it was the same in the university too. Television intrigued me and I almost remained in journalism.

However, I was interested in cinema; I wondered whether I could do something in this field, and whether film was "my thing". In 1994 I entered the Faculty of Directing at VGIK in Marlene Khutsiev's workshop. I completed my undergraduate studies and I think the main thing that VGIK gave me was a very high level of general education, not only in cinema subjects. We had very good teachers such as Vladimir Bakhmutski, who taught us foreign literature.

As for cinema, we gained very good experience through so-called "Ploshchadka" – the practice of staging certain episodes. It was very good directing experience but it was still not cinema. Here you learn more about working with actors, the way of thinking, and so on, but less about cinematic thinking.

With regard to my profession, VGIK gave me nothing else. Maybe that was just the case for me personally. I was a free listener and at the end of the course, Khurtsiev himself suggested that I officially do a diploma.

The situation there in the 1990s was not so calm either. Everything was difficult. Many directors did their diplomas with footage rather than real films.

For me this was not enough. But I believe that the VGIK gave me something that is necessary for a director - education. I read the books that I had to read. I listened to the music that I had to listen to. I watched a lot of films. Perhaps the thing which I got from VGIK very strongly was a so-called liberal education: literature, philosophy, music, visual arts... Moreover, now it is mostly very young people who come to the Faculty of Directing and they know nothing. You must give them some education, must you not?

In terms of trade, VGIK gave me nothing, therefore, In 2002 I went to America to do an MA at New York University. The program was comprised purely of cinematic subjects: camera, sound, editing, production... no history of cinema, no visual art. It's assumed that you already know these and you have some experience.

The MA lasts for three years. I like the fact that for the first two years everyone studies all of the cinema professions at a very serious level, because nobody knows which field they will end up working in. I is only in the third year, when you are working on your diploma, that you choose what you will be in the end: editor, camera operator, director, or producer.

Here there is no principle of the workshop. There are three or four teachers in each subject: in camera, scriptwriting, and directing. You can choose. You can choose different teachers in every semester or finish with just one. I liked Boris Frumin's method and so I only chose him. A workshop is not a bad idea in itself, but you have to have the opportunity to experience other teachers as well, and to have a choice.

The first task you are given is to make a 4-minute film shot in situ, without dialogue. This is followed by a 10-minute documentary, a 10-15 minute feature film, and finally you start on your diploma. By then you have to have a script for a full-length film ready or at least a treatment. You are given two years to finish the film itself,

At first glance it seems that there are not many films, but it should be noted that the course is divided into groups of 4-5 people and if you are a film director, in the other groups you perform the role of camera operator, producer, or sound designer. This is a very good system. You gain a lot of experience over the two years. You also know what to demand from the camera operator, sound designer, and so on.

From the very beginning, the training involves practical assignments. Very specific training in your craft. Here you get an overview – you choose photos, slides, film excerpts, for example: which is good, which one works, why does it work. And the same happens for lights and shadows, props, etc. . . . Cinema is not only a dialogue. Cinema is about subjects and their impact on people. The course is really intense. Every single detail is selected, how it works and why it doesn't work. You have to rewrite; dozens, thousands of variants are written.

You have to work in a very hard regime. It's a very expensive institution – 50,000 dollars a year for fees. And there is huge competition – 900 people for one place. Nevertheless, many people cannot bear such a regime and they give up. Perhaps it is this which allows you to understand clearly whether this is the profession for you, whether this is "your thing".

Maia Gugunava is a Spanish-language philologist and a film critic. After graduating from the Ilia Chavchavadze Tbilisi State University of Foreign Languages, she continued her studies in Tbilisi State University. During this period she became particularly interested in theory and comparative studies in cinema and literature. With the aim of achieving further qualifications, in 2007 she was admitted to a doctoral program at the Complutense University of Madrid, entitled Cinematographic Theory, Analysis and Documentation. Today, under the supervision of Mr. Gonzalez Requena. She is working on a thesis with the title "Intertextuality in Cinematography".

The educational systems of Spain and Georgia differ from each other in certain regards. For example, in the Spanish education system a Bachelor is a two-year mandatory training period which the student takes at the age of 16 after finishing high school. Only after passing the entrance exams is a student is allowed to enter higher educational institutions.

In Spain, as in other major countries, higher education training is divided into three stages: graduate (with BA), masters and doctorate.

At the Complutense University of Madrid Cinematography is taught in the Audiovisual Unit of the Faculty of Information and Communication. The undergraduate program lasts for four years and, as in Georgia, it includes basic, compulsory and elective courses. However, given the fact that the mainly focus is on teaching audiovisual communication and production, this undergraduate program unfortunately does not cover all areas of cinema art.

The basic subjects are taught primarily in the first and second years, although they become fewer in number in the second year. They are replaced with compulsory subjects which are oriented towards subjects including the history of cinema, image culture, image analysis, audiovisual communication law, radio structure and production, photography, film directing, script, audio-visual narrative, audio-visual production, audio-visual text theory, sound theory and technology, film studios, television structure and production, and television recording, etc.

The elective subjects are very interesting and diverse: working with actors, musical aesthetics, theatre history and stage representation, visual art history and analysis, fundamentals of graphic design, literature and cinema, hypermedia narrative, advertising production, sociology in communication, interpersonal communication, virtual communication law, photojournalism, history of documentary and news film, social and political marketing, social research methodology in communication, methods of creativity, etc.

Unlike Georgia, the MA lasts just one year. With regard to Cinema Studies, the doctoral program is particularly interesting, as this includes thorough studies of such fields of cinema as the history of cinema theory, film text analysis, critique, narratology, and cinema semiotics. The program lasts three years. In the Complutense University of Madrid, the program was founded by writer and psychologist Jesus Gonzales, who proposes an interesting and innovative interdisciplinary methodology of film analysis.

When I first decided to study in Spain, I was going to enter

the Faculty of Philology, where the comparative analysis of film literature was also taught. But as soon as I discovered this program, I realized that I needed to change my choice. At the entrance exams they asked me: what is it that brings you from the country of Ioseliani and Parajanov to study cinema theory here? I did not know what to say, but I felt melancholy, joy, and a huge responsibility at the same time.

Given the fact that I had a higher education in Spanish philology and not in cinematography, I naturally faced some difficulties, but nevertheless I think that this was a very important experience for me.

The doctoral program lasts for three years. During the first year the course was very busy and intense. We had lectures and seminars every day, which were mainly interactive. In the course of the lectures, students had to submit written work prepared at home and make presentations. Activities were planned which involved both individual and group working. At the end of each course there were exams where everyone had to submit a presentation on a certain topic.

I would particularly single out Gonzalez Requena's workshops, where we discussed and analyzed in detail films by Orson Welles, John Ford, Andrei Tarkovsky, Hitchcock and Bunuel. These films were really scrutinized in so much detail that there were seminars where we stopped on the footage under subtitles and could not move on. That was his methodical approach.

The following year was dedicated to working on the diploma thesis. In my case, I was studying the film "Blow Up" by Antonioni.

From the third year we started to prepare for the defense of our doctoral dissertations, for which the period is from two to five years. While working on the thesis, the fact that we had the opportunities to meet individually with the supervisor and discuss all the issues of the topic plays an essential role.

Of course, the research process was facilitated by the fact that majority of the theoretical texts were translated into Spanish and available in the university library. As you know, access to bibliographical materials from such cinema theorists as Christian Metz, David Bordwell, Francesco Cassettes, Robert Stamm, Mikhail Iampolski, etc. is very important for making progress in research. It would be wonderful if at some point well-known theoretical texts could be translated into Georgian as well. Because, in spite of the rich cinematic experience that we have in Georgia, I think the main problem is the lack of bibliographic material, which inhibits in-depth study of theoretical areas in Georgian cinematography and to some extent also the interests of the students.

It is also a very interesting experience to participate in the various research programs and congresses which are regularly held in Spain. In the field of cinema, a lot of activities are held in Spain of both a theoretical as well as a practical nature. There are also a lot of magazines published, which of course, contributes to the fact that this profession is in high demand in the country and increases the professional motivation of the students.

Tato studied cinematography at the Theatre and Film University, then studied for cinematography for four years in the Film School in Lodz, Poland.

I studied for one year at the Theatre and Film University. I remember that we had very little and poor filming equipment and there were always queues for a camera. But nevertheless I worked on five student films during this year.

Then in 2003 I got the opportunity to go to the Lodz Film School. This is a famous film school with great traditions and it is is proud of its graduates, such as Andrzej Munch, Andrzej Wajda, Jerzy Skolimowski, Zbigniew Rybchinski, Roman Polanski, Krzysztof Zanussi, Krzysztof Kieślowski, and many others. Lodz Film School is particularly popular for cinematographers, because the training uses real film.

I had to sit a three-day exam.

The first day, we had to film on one of 10 given themes and make photos at the pavilion using a light and an actor. Then we had to choose the seven best photos, which formed a photo series.

The next day we had to choose one of the given themes and take a three-minute continuous shot with the camera and actors moving.

On the third day they showed us the film "Road to Perdition" (dir. Sam Mendes, 2002) and we had to analyze the development of the lighting during the film.

Finally, we had an interview with the committee, where we talked about the tasks we had carried out and why we wanted to study cinematography.

In Lodz the course situation turned out to be very different. First of all, it is a rich school with very good infrastructure: pavilions, cameras, the latest lighting, editing facilities and most importantly you get to shoot on film, 35-mm film.

For the courses in the first semester of the very first year, we were given one box of 120-meter film (4 minutes) and we had to make a one and a half minute film. This was a very interesting exercise, because when you are shooting a film and you have 4 minutes left, it means that you have no more space left and you change the memory stick. And here you have to make a whole film with this four minutes which forces you to be very well prepared, not choose anything superfluous, do a lot of rehearsals and make only one double shot at most.

We had to show the final version from the film, and therefore we could not make any computer corrections, which forced us to get exactly the kind of image in the camera that we wanted. This is very good training.

But in fact this was not enough and we were all trying to get extra film, we borrowed extracts from each other, from the Kodak and Fuji offices, saying that we wanted to use them for a test in making a film. If you had the money, you could even buy it. This is also a very good experience. Generally speaking, they help students a lot in Poland. For example, some pizzerias would give us free pizzas for lunch and in return we wrote their names in the credits. Or the biggest company for the hire of video camera equipment offered students a 80% discount. Or some camera rental firms would give students lighting for free as long as they paid the lighting personnel. Fortunately, there are people here too who help students and the number of such people is increasing all the time.

As is the case everywhere, the course here begins with

general subjects, such as music, choreography, and so on. There were so many subjects that if you studied all of them, you wouldn't be able to make any films. And I confess that I was a poor student, as I often skipped the theoretical subjects, and I had problems and low marks. But I made my choice - I preferred to work on films and if they were finally satisfied with the film, the rest didn't matter.

But there were subjects that I regret I didn't study. There was one cinematographer, Violanta Dilevskaya, who taught the course Cinematographic Drama. She taught it in a very different way, filming at the level of sensing. She had a more intense and peculiar approach; other people taught the more technical side. Even today, I regret that I missed this course because of filming.

There is no workshop principle In Lodz – one year one teacher teaches you, in the next year, another. This is a good thing. It might happen that one teacher doesn't like you and why should that be a barrier for four years. On the one hand, you will be held down, and on the other – one year is enough to learn as much as you can from one person. From other people you will learn other skills. Diversity is good.

The main subject is still cinematographic art, which is led by an expert. We had this subject once a week, for an entire day. The first part was so-called "theory" - we discussed films, the expert would talk and explain things to us. The second part was practice; the task would be very specific, how do you shoot this or that particular situation; for example, how to take a long shot while in motion, or lighten an interior through reflectors and filters.

When making your own film, you would write the script, go out with an expert, and then you would start to film. Until the third year, the visual side of a scene was more important; logic and storytelling were not our duty. In the third year, we were asked to make the script more dramatic.

A student cinematographer can shoot a film on their own or can pool their budget with a director. There are some projects which you have to do together. In the beginning, for example, is such a project in which directors, cinematographers, and actors from the same year are meant to work together: they start to talk, to write script, to make a shot-clip and eventually the course aims at shooting a mini one-shot film. This leads to very interesting results and it was a very important experience.

By the way, many cinematographers end up by becoming directors, especially documentary directors, because they have to shoot a lot and so they get a taste for the process of directing.

You really get to shoot a lot of films if you want to. And of course here everyone is eager to do that - they are motivated and excited. And this helps to form a good creative atmosphere.

Filming is the best way to learn. Especially when you are working with a great expert. Practice like this is very important. When I studied this didn't happen, but I know that they have now started to help students be involved in film production and work as assistant camera operators, just assistants. I managed to do this all by myself then and got some wonderful experience.

A tiny room full of planes made of paper, paperboard, wood, materials of all kinds, hanging from the ceiling, and attached to or painted on the walls... The successful film director Nana Jorjadze has always wanted to be a pilot since her childhood. The search for creativity stems from very early childhood, especially if this childhood was as magical and phantasmagoric as Nana Jorjadze says.

A happy and carefree childhood "I used to jump down a lot from high places. Then I realized that I didn't want to jump off, I just liked the feeling right before you jump. I had an amazing childhood, nothing everyday would happen, everything was coated in magic, everything was magical. Despite the fact that I have lived a very full and diverse life, my films are mostly influenced by my childhood."

The director's first profession was architect. Then the director became a student at the University of Theater and from her first year engaged in practical work.

Practice "Film is not theory, film is all about practice. We were doing everything with great artists. We were involved in the processes from writing the script writing to screening the film. As a result, we were shooting student films and we could finely get to know every small or big detail of the filming process."

Living in a university of theater, many long nights awake in front of the screen and the sudden break of dawns became integral parts of the director's vision, imagination and knowledge.

Watching a lot of films "Someone may think that this will create a mess in your head, and that may be true at first but then later it settles down and into opens doors into the director's imaginations and fantasies. It's really deplorable if you don't get to know world culture, You must see everything in order to find yourself, your own place.

According to the director, a creative conscience is one of the most important components .

Creative conscience and dignity. "The more 'brilliant' the products created, the more important it is for the creators to have an honest attitude to their work. This can be taught, in the family, at school, at the university, through interaction with people."

Everything is directed towards one particular purpose, traveling, being around a wide variety of people, getting to know a multicultural environment, becoming part of a lot of exciting events and stories is essential.

You must become a traveler "Of course you can introduce yourself to world culture at home but you must travel if there is a chance to do so. I used to travel a lot, even in the framework of the Soviet Union when you were not allowed to leave the country. I traveled the whole of Georgia, the Soviet Union, and then whole world. I always wanted to see everything for myself."

Traveling is an opportunity to meet new people, to hear lots of new stories and new things; turning into a good listener is an art in itself.

Collecting stories "I don't like comfort; when someone travels comfortably, they find out very little. I spent nights at stations. Because of lack of money I even travelled on the trains without tickets. But that's what gives me stories and real adventures."

The director must be able to observe the world, discover the shots that someone else may have left unnoticed, you must be able to see the overall picture from the small details and being able to share this with others is the most important quality. This is when the main thing is born...

Noticing details "The details may not be connected with the film but they still guide you to the film. This is what happened with the "Robinsonade" when I saw the silhouette of an elderly woman following a cow. This frame has nothing to do with the film but it was exactly this picture that gave me the film."

Over time everything is deposited in the memory according to the principle of montage, it is valued and offers a wide range to the artist's creative processes at the right time. To install it in the mind and to install it at the editing table the only art in which the director is able to move in time and space in accordance with their fantasies is the editing process.

Editing "Films are born at the editing table. This is the

profession where intuition is not going to help you. There have been a lot of "lost" films, interesting visions and good actors due to bad editing. Good directors must be familiar with editing techniques. They must know their specifics and most importantly, they should be aware of the capabilities and importance of editing."

According to Nana Jorjadze, all the professions related to cinematography are the director's profession too. Directors must be able to speak with their crew members in their own language.

Being involved in every process, having a team "Is there a need for music in this or that episode? Sometimes silence is the most powerful music… I am fully engaged in creating the script, the score, decoration, the filming process and editing. That's why it is very important to have a team which I can work with comfortably, speaking the same language and improvising together.

Films need resources, including financial ones. This determines the quality and working efficiency, getting into the international arena and increases the chances of success.

Funding "Cinema is an expensive hobby. I never interfere in matters of funding, a good producer is sufficient for that." However, there is a long way to go, the financial processes give us opportunities for activities in the international field, which can be participation in contests for international funding or festivals. For any creative person, the multicultural environment outside their country is very pleasant and interesting to get to know.

Talking about film history, Nana Jorjadze begins by sketching: What does she want to say with the film? What fascinated her? What influenced her? These are the sketches from which her films are born. When the story starts getting into shape, then the writing part can begin. But when she is on the set she forgets everything what she has written, what she has sketched, and follows the main pull the surge of the film. Her films are born behind the camera when the camera is already running.

Improvisation "On the set, one of my characteristic traits is improvisation. There is only the rough structure surviving from my scripts and sketches. It may be surprising, but I demand that the actors do not read the scripts in advance. I try to insure myself against their pre-formed fantasies. I need their immediate, split-second reactions, and so they get to read the script in the dressing room on the day of shooting. This is a living process, it is real improvisation. My life is like this too, I never plan anything in advance."

The list of film ingredients can be extended indefinitely… The suitcase filled with 1001 small things, details and props, which have been collected by the director over many years for filming, holds a lot of interesting stories…

Maka Kevlishvili